MARVEL COMICS

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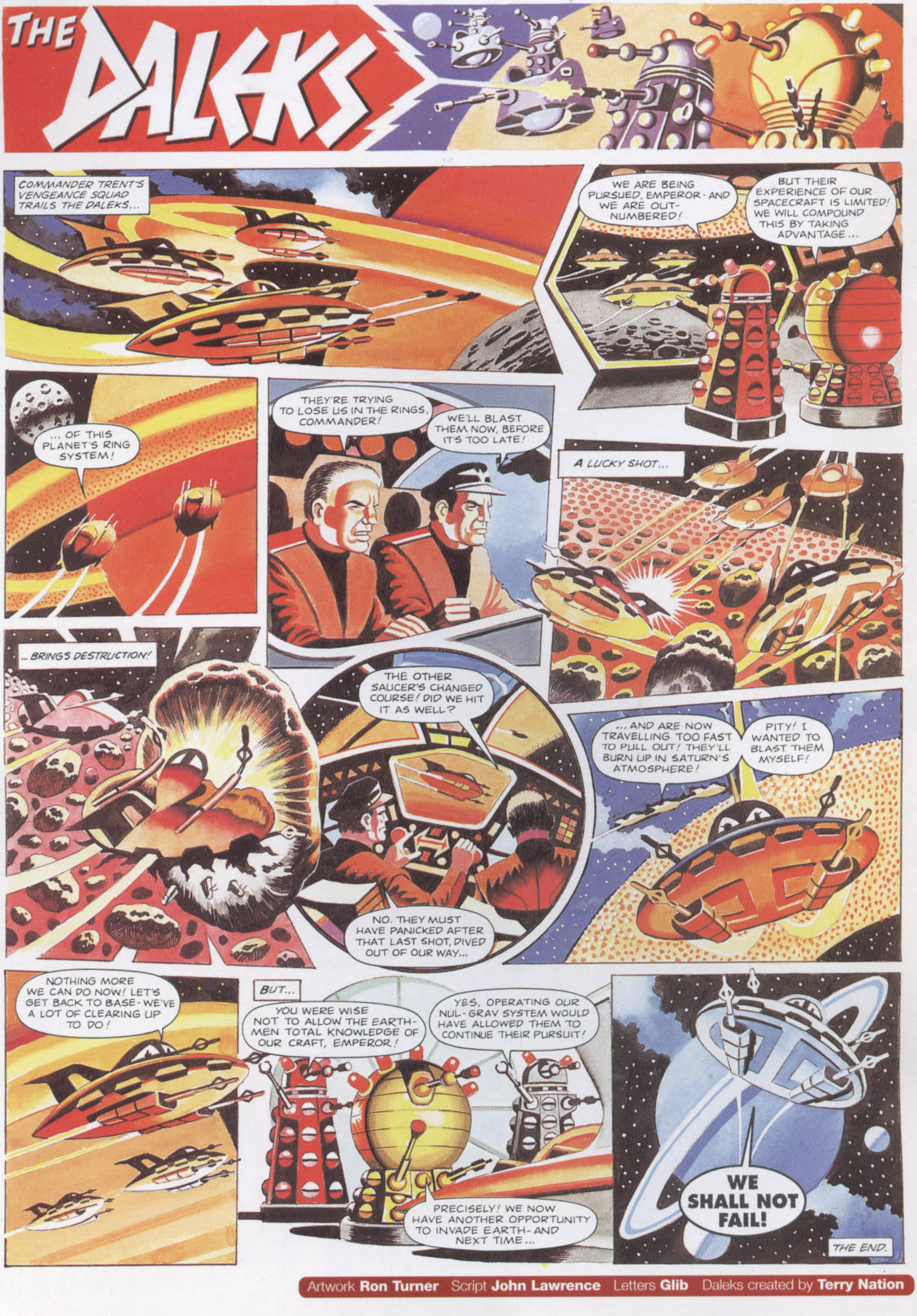
# SAINT PATRICK?

Three directors recall top-notch times with Troughton

## Unmasking the Master

Moriarty or moron? You decide!


THE DALEKS
COMMANDER TRENT'S VENGEANCE SQUAD TRAILS THE DALEKS...
WE ARE BEING PURSUED, EMPEROR - AND WE ARE OUT-NUMBERED!
BUT THEIR EXPERIENCE OF OUR SPACECRAFT IS LIMITED! WE WILL COMPOUND THIS BY TAKING ADVANTAGE...
... OF THIS PLANET'S RING SYSTEM!
THEY'RE TRYING TO LOSE US IN THE RINGS, COMMANDER!
WE'LL BLAST THEM NOW, BEFORE IT'S TOO LATE!
A LUCKY SHOT...
... BRINGS DESTRUCTION!
THE OTHER SAUCER'S CHANGED COURSE! DID WE HIT IT AS WELL?
NO. THEY MUST HAVE PANICKED AFTER THAT LAST SHOT, DIVED OUT OF OUR WAY...
... AND ARE NOW TRAVELLING TOO FAST TO PULL OUT! THEY'LL BURN UP IN SATURN'S ATMOSPHERE!
PITY! I WANTED TO BLAST THEM MYSELF!
NOTHING MORE WE CAN DO NOW! LET'S GET BACK TO BASE - WE'VE A LOT OF CLEARING UP TO DO!
BUT...
YOU WERE WISE NOT TO ALLOW THE EARTHMEN TOTAL KNOWLEDGE OF OUR CRAFT, EMPEROR!
YES, OPERATING OUR NUL-GRAV SYSTEM WOULD HAVE ALLOWED THEM TO CONTINUE THEIR PURSUIT!
PRECISELY! WE NOW HAVE ANOTHER OPPORTUNITY TO INVADE EARTH - AND NEXT TIME...
WE SHALL NOT FAIL!
THE END.

Artwork **Ron Turner** Script **John Lawrence** Letters **Glib** Daleks created by **Terry Nation**

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The Wheel in Space
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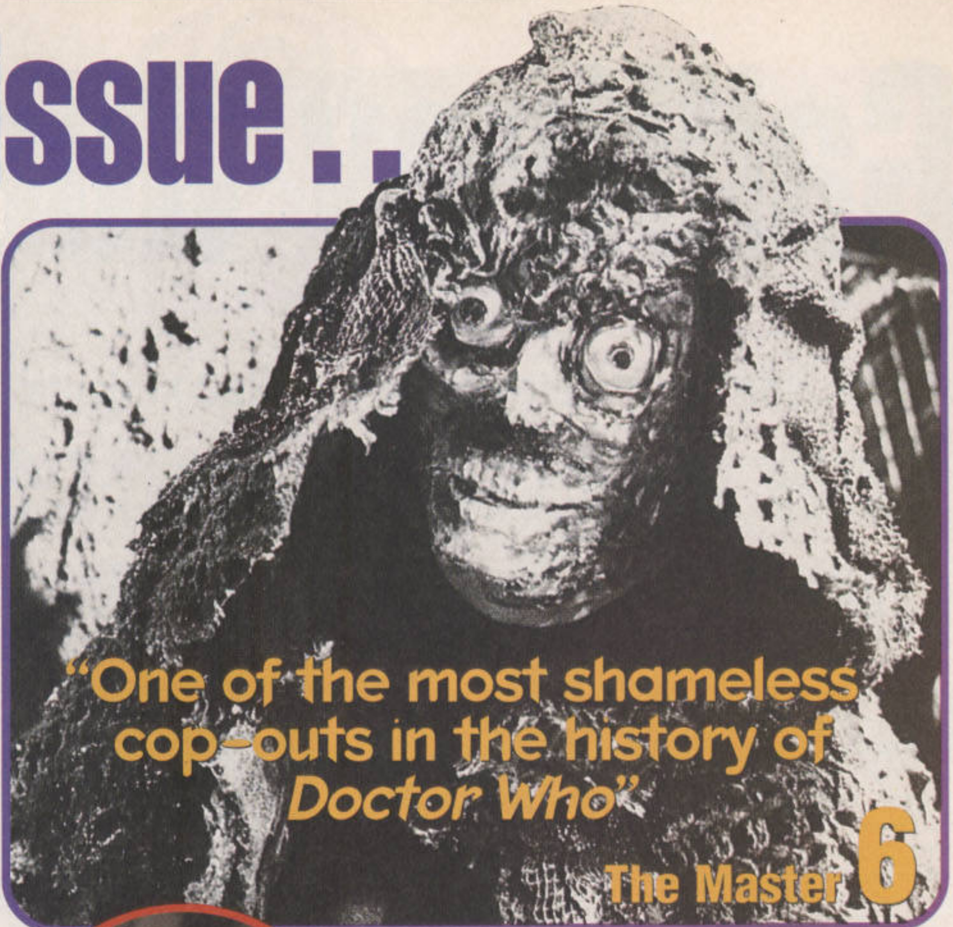
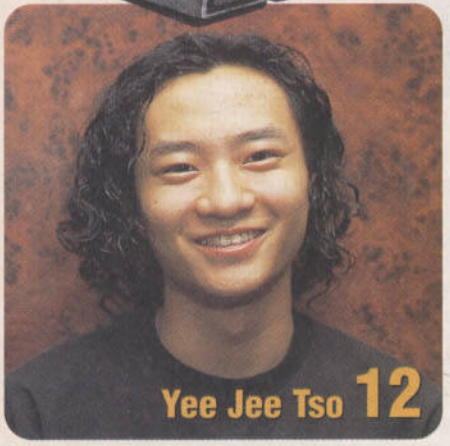

"One of the most shameless cop-outs in the history of *Doctor Who*"
The Master 6



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For various dreary reasons relating to magazine deadlines, I'm writing this editorial while sat in a small restaurant in a lay-by on a German motorway. I've been in the country for a few days to attend my brother's wedding, and its been interesting having to explain the nature of my job, in very rusty O-level German, to his friends and family.

*Doctor Who* is not very well known over here, and the national perception of the series is interestingly skewed. Although some earlier series were shown here, the only episodes which seem to have made any impact were Seasons Twenty-Four to Twenty-Six; so they believe that the Doctor is a typically bizarre Englishman who travels in a time machine (origin unknown) with his young lady-friend (who may or may not be his daughter or even granddaughter – sorry Sylvester!).

They have little knowledge of previous, or even later, Doctors and little understanding of the significance of the Daleks – which must have made *Remembrance of the Daleks* seem pretty incomprehensible! (Then again, most of my British non-fan friends couldn't make head nor tail of it either.)

It's funny, though, that wherever you go around the world, and whoever you are with; in any given group of 30 or 40 people you will always find a *Doctor Who* fan. Even at my brother's reception – in a small Keller in a quiet corner of industrial North Germany – there our fan was, able to, in our limited overlapping vocabulary, enthuse about the adventures of "der Doctor und Ace" and "the monsters from the sea". Now, back in England, when pub conversations turn to *Doctor Who*, "the one with the monsters that come from the sea" can only ever be *The Sea Devils* (always the most clearly remembered after "the one with the maggots") but in Germany it is, of course, *The Curse of Fenric*. It is good to know, that in this corner of Europe, *Doctor Who* was finding a new audience just as British interest was dwindling. Perhaps if they had been granted a couple more years of Herr McCoy und Fraulein Aldred, then our Herr McGann might have starred in a German co-produced TV Movie set entirely in Dresden with some rising German starlet riding pillion on our hero's Autofahrrad as he races to save the world. Then again, perhaps not.

I'm off on my travels again next month, and as I can't leave Alan on his own for more than a few days without him filling the magazine with pictures of Christopher Lee, I've drafted in some hired help in the form of a young lady by the name of Sophie Aldred.

Our sales in Germany should go through the roof . . .

Gary Gillatt

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**Gary Gillatt**

Thanks to **David Bishop, Ness Bishop, Jon Blum, Stephen Cole, John Davies, Tristan de Vere Cole, David Gibbes-Auger, Marcus Hearn, David J Howe, Steve Lyons, Peter Moffatt, Kate Orman, Matt Pereira, Adrian Rigelsford, Edward Salt, Yee Jee Tso, Martin Wiggins**

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# Gallifrey Guardian

### *Doctor Who* goes interactive in new BBC projects

## The Master returns (on CD-Rom!)

**New video material, starring Anthony Ainley as the Master, and audio material, featuring Tom Baker, Peter Davison, Colin Baker, Sylvester McCoy and Nicholas Courtney has been recorded for the BBC Multimedia *Doctor Who* CD-Rom, due to go on sale in October.**

The release, titled *The Destiny of Doctor Who,* includes both interactive game and database sections. In the game the player takes the role of "the Graak", a "psycho-electric entity" created by the Doctor. The Graak's mission is to rescue the first seven incarnations of the Doctor from the clutches of the Master who, using the psychic energy of the planet Siralos, has trapped all of the Doctor's past lives in a limbo. Each Doctor can only be rescued after the successful solution of a series of cryptic riddles. The player's progress is hindered by ten different races of *Doctor Who* monsters which roam the playing areas of the Doctor and Master's TARDISes. The puzzles can be solved and battles with monsters won using information from the database section of the program – although some of the solutions will be familiar to well-versed *Doctor Who* fans.

The CD-Rom has been in development since May 1995, when former **DWM** designer Paul Vyse was invited to prepare storyboard designs for sections of the game. In June 1996 a full programming and design team was appointed by the then recently-founded BBC Multimedia department. Novelist and former DWM editor Gary Russell, plus seventies script editor Terrance Dicks, shared the scripting chores for the game section, and Russell was commissioned to compile the database and locate illustrative material for the same. The scripts were completed by the end of 1996, with each writer's initial work suggesting amendments to the other, to ensure that the database would be detailed enough to allow non-fan players to complete the game section.

Anthony Ainley donned a new Master costume for his studio sessions during the close of 1996/early 1997. Ainley was required to cope with a complicated and highly fractured script featuring links used throughout the game. Ainley appears in a variety of real sets and computer-generated locations which, along with the TARDIS interiors and the roving monsters, have been created using complex and detailed 3D computer modelling effects. Both Ainley's performance and the graphics sequences have already been highly praised.

Each of the former Doctors has recorded audio links to be used throughout the game. The late Jon Pertwee's initially planned involvement alas proved impossible.

**DWM** will bring more information on this intriguing project in the autumn.

Late 1997 will also bring a second interesting development for PC-friendly *Doctor Who* fans. Beeb – the Corporations' internet service – is planning a major dedicated *Doctor Who* website, which will provide a wealth of information and links for users. The site will form part of a larger science fiction site.

As ever, more news as and when we get it . . .

### "it's going to be absolutely fab!"

**Gary Russell on the new CD-Rom . . .**

**How did you come to be involved with this project?**

"BBC Multimedia asked me if I knew anyone who could draw up the storyboards for the visual material. I recommended Paul Vyse. Funnily enough, Paul then suggested me for the scripting side!"

**What was your first task?**

"It was probably to compile the list of entries for the database, a list that was later revised to suit the needs of the game. It was hard work but a very exciting challenge. I'm not a games person and things turned out to be much more complicated than I initially imagined."

**Other challeges?**

"Sourcing the photographic material was fun. I suggested the use of actual 'screengrabs' from the show, which capture the mood and style of the show better than just stock BBC stills."

**Is it going to be any good?**

"It's going to be absolutely fab!"

MUSIC FROM
THE TOMB OF THE CYBERMEN
astra

## *Tomb* tunes de-iced

**The soundtrack familiar to those who've viewed 1967's *The Tomb of the Cybermen* has been released on CD by Via Satellite recordings. *Music From The Tomb of the Cybermen* (catalogue number V-Sat ASTRA 3967) includes not only all the stock music used in that serial – including *Space Adventure* – but also two versions of Brian Hodgson's *Doctor Who* theme and various TARDIS sound effects. These original recordings are packaged together with sleevenotes from the story's director, Morris Barry. Via Satellite hope that this will be the first of a series of similar releases, with *The Faceless Ones* pencilled in as a possible follow-up should the first prove successful.**

### Censored sixties clips on *Ice Warriors* release

## Fan favourites join 1998 video plans!

**BBC Video's provisional release schedule for the latter part of next year promises to delight DWM readers, including the four extant instalments of the Troughton six-parter *The Ice Warriors*, its missing episodes filled in on-screen via DWM's own *Telesnap Archive*. In addition, this November 1998 release will contain cut footage returned last year from Australia's ABC TV archives. Short sequences from otherwise 'lost' stories – *The Smugglers*, *The Highlanders*, *The Macra Terror* and *Fury From the Deep*, among others – are expected to be included.**

Before that, in July and September respectively, *Horror of Fang Rock* and *Planet of Fire* – the Fourth and Fifth Doctor stories most wanted by fans, according to **DWM**'s *Reader's Survey* [**DWM** 253] – see light of day.

BBC Video has been alerted to a minor duplication glitch affecting a very few copies of its new *The War Machines* release – and one which will only be apparent when played on certain older VCRs. It seems that around 400 copies in total slip in and out of double-speed Long Play mode in places. If your copy is one of the small number affected, then return your faulty tape free of charge to: Video Plus direct, Freepost, PE2 6BR for a replacement. Don't forget to include your name and address!

Elsewhere, we're able to confirm one more original *Doctor Who* novel for next April: *The Hollow Men*, a Seventh Doctor and Ace tale by Martin Day and Keith Topping. A small change to BBC Books' 'old Doctors' line has resulted in *Eye of Heaven*, the Jim Mortimore novel formerly scheduled for November 1997, moving back to February 1998.

# In brief . . .

**K9, soon to star in his own TV show, makes a very special appearance at the Longleat *Doctor Who* exhibition on Sunday 10 August, where he'll be celebrating his 20th birthday in his own inimitable style. Helping him blow out the candles on his cake will be an array of special surprise guests. The DWM team will be there, too, so come along and raise a glass to our trundling chum. To find out more, call 01985 844400 . . .** Whoops! The Infinity event at the Angel Hotel, Cardiff featuring Colin Baker, Dave Prowse and David Banks (among others) takes place over the weekend of 10-12 July 1998, not this year as erroneously stated in our last issue. Apologies to any who've been inconvenienced. SAE to Infinity, 12 Stuart Street, Treherbert, CF42 5PR for booking details . . . **Colin Baker will be the star attraction of two more Travellers in Time weekends at Llangollen, on 25-27 July and 7-9 November. More on 01978 860 533 . . .** On Saturday 6 September, Vortex Events will be hosting The Return of Fenric at Hawkhurst in Kent, one of the locations used in 1989 serial *The Curse of Fenric*. The one-day event promises to bring together Sylvester McCoy, Sophie Aldred, Nicholas Parsons and other members of the cast/production team. Details from Vortex Events, PO Box 5218, Birmingham B8 3EZ. **Steven Cole of BBC Books has asked us to inform readers that due to the enormous backlog of unsolicited submissions already piling-up at his office, he won't be able to look at any further book proposals until the end of September – so please hold off from sending them in until then!**

# Outside the Spaceship

compiled by Dominic May

**Television** Paul McGann will be appearing in a new six-part BBC adaptation of Dickens' *Our Mutual Friend*. Eric Roberts has landed the starring role of veteran cop John Olansky, head of the FBI's Major Case Squad, in new US prime-time series *C16: FBI* which will spearhead ABC's Saturday nights in the Autumn. He played Eurymachus in miniseries *The Odyssey*, which aired on NBC in May. Shooting on Johnny Byrne's six-part serial *Noah's Ark* [see **DWM** 249] began in May for ITV broadcast in the autumn. Alan Wareing is one of two directors on this summer's fourth series of HTV's *Wycliffe*. The third and final series of BBC1's *Bugs* beginning on 19 July includes scripts by Stephen Gallagher. *Survival*'s Rona Munro has written the screenplay to *Bumping the Odds*, a thriller about inner-city loan sharks shot during May in Glasgow and Loch Lomond for BBC Scotland. BBC1's *Omnibus* includes a report on Julia Smith assisting in the launch of a new television soap opera in Kazakhstan. Andrew Morgan is directing a Richard Carpenter adaptation of *Swallows and Amazons* for HTV. During June, Colin Baker played the Judge in the *Hollyoaks* trial and featured in *Crosswits* on Challenge TV. Maureen O'Brien appeared in an episode of *Jonathan Creek* which also featured emaciated Master Geoffrey Beevers. Matthew Robinson is developing a major drama series about Queen Victoria to be broadcast on the centenary of her death in 2001. Tony Virgo is working on a four-part BBC/Canadian Broadcasting Corporation mini-series co-production about a woman rebuilding her life after being swindled out of her business, and also with writer Lucy Gannon on a ten-part series for autumn 1998. Now head of drama series at the BBC, Jo Wright, executive producer on last year's TV Movie, is among the candidates for the post of BBC1 Controller. Advertising news: Elisabeth Sladen has been making a name for herself in Iceland.

**Film** Eric Roberts appears in forthcoming productions *The Shark Hunter*, *Death Valley* and *Adam and Smoke*. Bob Baker is working on the screenplay to espionage thriller *The Circuit*.

**Stage** Colin Baker will be starring as Captain Hook in *Peter Pan* at the Sunderland Empire from 10 to 13 September (box office: 0191 514 2517). This Christmas, he'll be appearing in *Babes in the Wood* at the Theatre Royal, Norwich playing the Sheriff of Nottingham. Keep an eye out for the open air tour of *A Midsummer Night's Dream* directed by Louise Jameson; it's playing throughout the country until 9 August. Louise took over as director when Julian Glover (*The Crusade*/*City of Death*) dropped out to accept a film role. *The Ultimate Adventure*'s Rebecca Thornhill is a sexy Babette in the musical *Walt Disney's Beauty and the Beast* at London's Dominion. Bonnie Langford recently starred in *Don't Dress For Dinner* at the Haymarket, Basingstoke.

**Awards** Owen Teale (Maldak in *Vengeance on Varos*) won a Tony Award on 1 June for his Broadway performance in *A Doll's House*.

# Collectors' Heaven

DWM's monthly guide to upcoming *Doctor Who* merchandise

### 17 July

**Novel** ***The New Adventures: Beyond the Sun*** by Matthew Jones [Bernice & Jason Kane] *Virgin Books* £4.99

### 4 August

**Video** ***The Happiness Patrol*** [Seventh Doctor & Ace] *BBC Video* £11.99 (rrp)

**Novel** ***Doctor Who: The Bodysnatchers*** by Mark Morris [Eighth Doctor & Sam] *BBC Books* £4.99

**Novel** ***Doctor Who: The Ultimate Treasure*** by Christopher Bulis [Fifth Doctor & Peri] *BBC Books* £4.99

**Audio** ***Kinda*** (Peter Davison reads an abridged novelisation) [Fifth Doctor, Adric, Tegan & Nyssa] *BBC Audio* £5.99

### 11 August

**Video** ***Doctor . . . Who on Earth is Tom Baker*** (reissue) *Reeltime Pictures* £10.99

### 21 August

**Novel** ***The New Adventures: Ship of Fools*** by Dave Stone [Bernice] *Virgin Books* £4.99

### 1 September

**Novel** ***Doctor Who: Genocide*** by Paul Leonard [Eighth Doctor, Sam & Jo Grant] *BBC Books* £4.99

**Novel** ***Doctor Who: Business Unusual*** by Gary Russell [Sixth Doctor & Mel] *BBC Books* £4.99

### 18 September

**Novel** ***The New Adventures: Down*** by Lawrence Miles [Bernice] *Virgin Books* £4.99

### 6 October

**Video** ***E-space Boxed Set*** *Full Circle, State of Decay, Warriors' Gate* [Fourth Doctor, Romana, K9 & Adric] *BBC Video* £tba

**Novel** ***Doctor Who: War of the Daleks*** by John Peel (tbc) [Eighth Doctor & Sam] *BBC Books* £4.99

**Novel** ***Doctor Who: Illegal Alien*** by Mike Tucker & Robert Perry [Seventh Doctor & Ace] *BBC Books* £4.99

**Non-fiction** ***The Doctor Who Book of Lists*** by Justin Richards & Andrew Martin *BBC Books* £5.99

**Non-fiction** ***A Book of Monsters*** by David Howe *BBC Books* £15.99

**CD Rom** ***The Destiny of Doctor Who*** *BBC Multimedia* £tba

### 16 October

**Novel** ***The New Adventures: Deadfall*** by Gary Russell [Bernice & Chris Cwej] *Virgin Books* £4.99

**Non-fiction** ***Licence Denied*** edited by Paul Cornell [compilation of fanzine material] *Virgin Books* £6.99

### 3 November

**Novel** ***Doctor Who: Alien Bodies*** by Lawrence Miles [Eighth Doctor & Sam] *BBC Books* £4.99

**Novel** ***Doctor Who: The Roundheads*** by Mark Gatiss [Second Doctor, Ben, Polly & Jamie] *BBC Books* £4.99

**Audio** ***Vengeance on Varos*** (Colin Baker reads abridged novelisation) [Sixth Doctor & Peri] *BBC Audio* £5.99

### 20 November

**Novel** ***The New Adventures: Ghost Devices*** by Simon Bucher-Jones [Bernice] *Virgin Books* £4.99

**Non-fiction** ***Doctor Who: The Eighties*** [paperback] *Virgin Books* £12.99

**Non-fiction** ***Doctor Who: The Second Doctor Handbook*** by David J Howe & Stephen James Walker *Virgin Books* £4.99

### 18 December

**Novel** ***The New Adventures: Mean Streets*** by Terrance Dicks [Bernice & Chris Cwej] *Virgin Books* £4.99

### 5 January

**Video** ***Timelash*** [Sixth Doctor & Peri] *BBC Video* £11.99 (rrp)

**Novel** ***Doctor Who: Kursaal*** by Peter Anghelides [Eighth Doctor & Sam] *BBC Books* £4.99

**Novel** ***Doctor Who: The Face of the Enemy*** by David A McIntee [The Master & UNIT] *BBC Books* £4.99

### 15 January

**Novel** ***The New Adventures: Tempest*** by Christopher Bulis [Bernice] *Virgin Books* £4.99

### 5 February

**Novel** ***Doctor Who: Eye of Heaven*** by Jim Mortimore [Fourth Doctor & Leela] *BBC Books* £4.99

### 19 February

**Novel** ***The New Adventures: Walking to Babylon*** by Kate Orman [Bernice] *Virgin Books* £4.99

### 2 March

**Video** ***Doctor Who: Battlefield*** [Seventh Doctor & Ace] *BBC Video* £11.99 (rrp)

**Novel** ***Doctor Who: Longest Day*** by Mike Collier [Eighth Doctor & Sam] *BBC Books* £4.99

**Novel** ***Doctor Who: The Witch Hunters*** by Steve Lyons [First Doctor, Ian, Barbara & Susan] *BBC Books* £4.99

### 4 May

**Video** ***Doctor Who: The Mind of Evil*** [Third Doctor, Jo & UNIT] *BBC Video* £tba

### 13 March

**Novel** ***The New Adventures: Oblivion*** by Dave Stone [Bernice & others] *Virgin Books* £4.99

### 7 April

**Novel** ***Doctor Who: The Hollow Men*** by Martin Day & Keith Topping [Seventh Doctor & Ace] *BBC Books* £4.99

### 7 July

**Video** ***Doctor Who: The Horror of Fang Rock*** [Fourth Doctor & Leela] *BBC Video* £tba

### 1 September

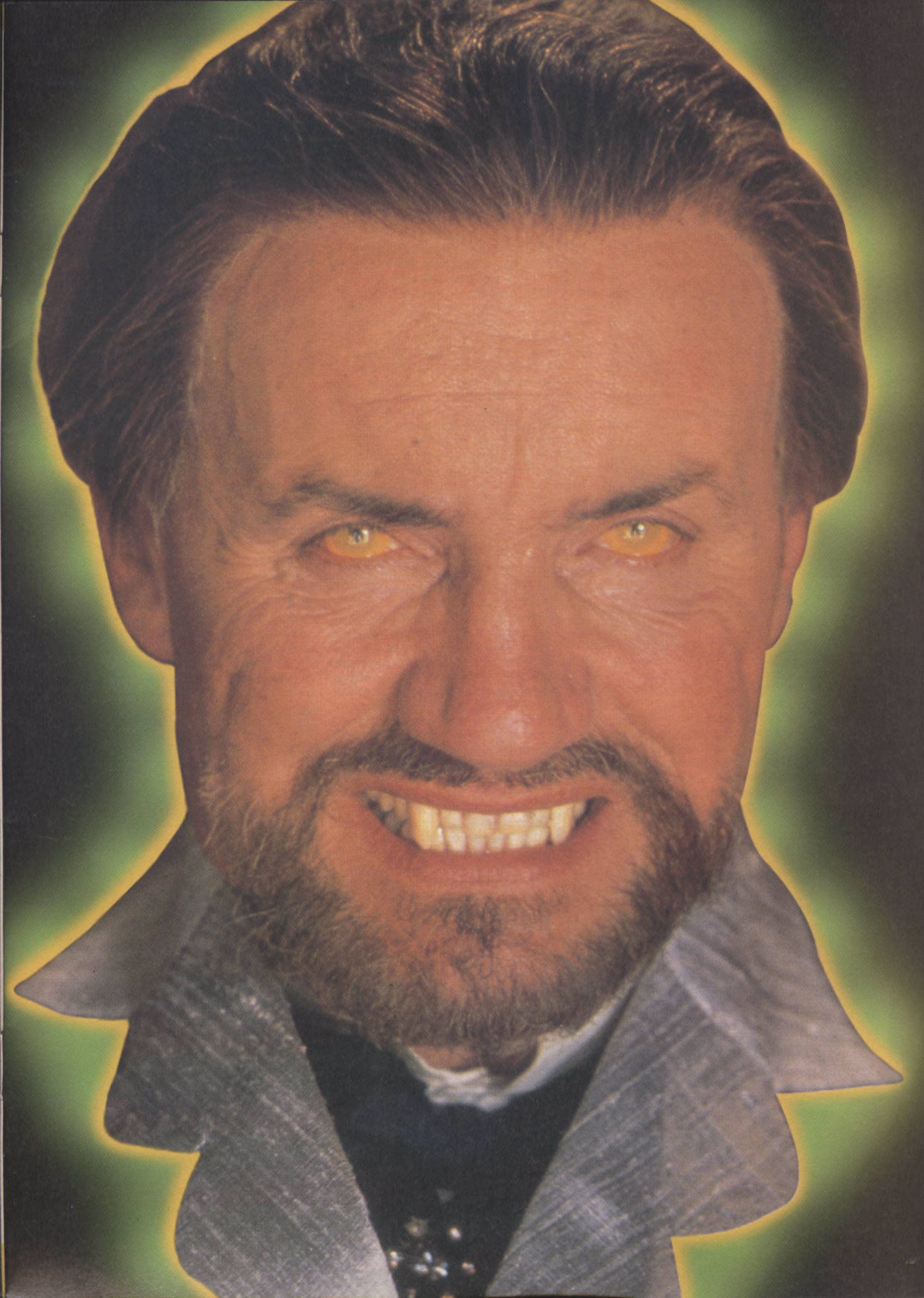
**Video** ***Doctor Who: Planet of Fire*** [Fourth Doctor, Turlough & Peri] *BBC Video* £tba

# The Trial of a Crime Lord

**Renegade Time Lord known only as the Master, the peoples of the universe charge you with the following:**

1. Causing the deaths of countless millions in the mindless pursuit of power for its own sake
2. Reckless meddling with the causal nexus of Time itself, etc
3. The employment of a series of ludicrous disguises to fraudulent ends
4. Going "heh heh heh" a lot, usually when about to execute your latest not-so-cunning plan
5. Being a bit rubbish, frankly

The evidence begins over the page . . .



# FOR THE PROSECUTION

## Slapdash, shameless and superficial: Philip MacDonald begs the jury to throw away the key . . .

Planet of Fire

His first appearance says it all. "I am usually referred to as the Master," purrs the Mephistophelean man in black within seconds of jumping out of his horse-box and into *Doctor Who*. Five minutes into this first episode of *Terror of the Autons*, his introduction is being even more flagrantly formalised. "I came to warn you. An old acquaintance has arrived on this planet – the Master! He'll certainly try to kill you, Doctor." It's one of the most shameless cop-outs in the show's history. There's no attempt whatsoever to introduce this new character by conventional narrative means or to allow the viewer to form an opinion about him. Instead a virtual narrator, dressed disarmingly like a BBC executive, pops out of the ether to inform the Doctor (but really the viewers) that there's a new villain in the show. And that's the Master down to a tee. Slapdash and slovenly.

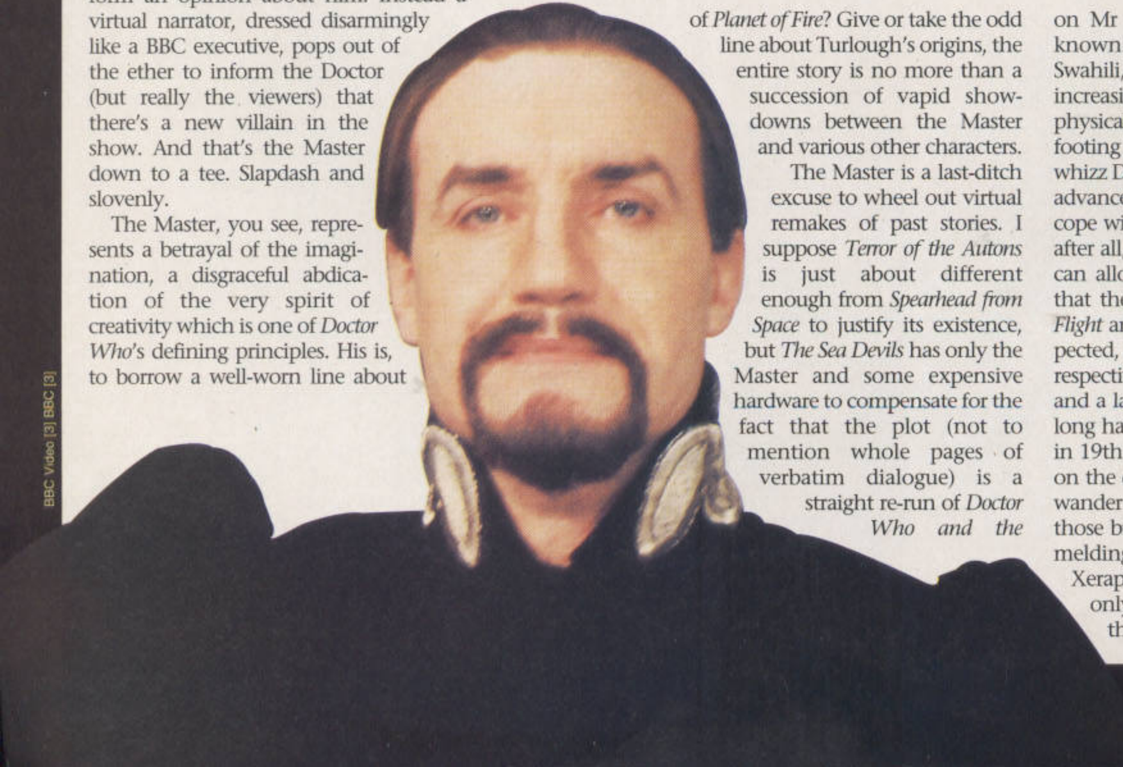
The Master, you see, represents a betrayal of the imagination, a disgraceful abdication of the very spirit of creativity which is one of *Doctor Who*'s defining principles. His is, to borrow a well-worn line about another famous villain, "the motive-hunting of a motiveless malignity". Or, as former script editor Douglas Adams once told an interviewer, "He is the guy in the black hat. He wants to take over the universe. One can take that for granted, and then get on with everything else. But to my mind, that in the end means 'boring'." So , can't be bothered to think up a reason why your baddie wants to take over the universe? No problem, just wheel on the Master instead. Everyone already knows he's a baddie. Sure, we all experience a superficial thrill of recognition when the Master turns out to be the vicar of Devil's End or the face beneath Kalid's mask. But look at what we have to put up with in return. When the Master's around, storylines have a tendency to go out of the window. During the Pertwee era, when most stories were six-parters, the presence of the Master seemed at times to be a licence for scriptwriters to tread water for whole episodes at a time. Just look, if you can bear to, at Episode Three of *The Sea Devils* or Episodes Three and Four of *The Time Monster*, in which the plot stops dead while the Doctor and the Master go to increasingly outrageous lengths to trounce one another. The malaise carries through to later incarnations of the character – *Castrovalva*, lovely and lyrical though it assuredly is, is basically a four-part story about the Master trying to do the Doctor in. Without the Master running around chuckling, *The King's Demons* would be over in about ten minutes. And what, in fact, is the plot of *Planet of Fire*? Give or take the odd line about Turlough's origins, the entire story is no more than a succession of vapid showdowns between the Master and various other characters.

The Master is a last-ditch excuse to wheel out virtual remakes of past stories. I suppose *Terror of the Autons* is just about different enough from *Spearhead from Space* to justify its existence, but *The Sea Devils* has only the Master and some expensive hardware to compensate for the fact that the plot (not to mention whole pages of verbatim dialogue) is a straight re-run of *Doctor Who and the Silurians* – if only it had half that story's wit, atmosphere and inventiveness. *The Time Monster* is just a flaccid reprise of *The Daemons*, with the Master adopting a Greek pseudonym instead of a Latin one; again, matching up the identical dialogue helps to pass the time. *The King's Demons*, once you strip away the attractive locations and overwrought period lingo, basically amounts to a couple of lines' worth of 'plot' about an alien plan to use an influential lookee-likee to unseat world power – something that's almost a side issue in *Spearhead from Space* and a mere detail in *Terror of the Zygons*.

The Claws of Axos

The original Master's penchant for donning rubber masks and crafty aliases which help drop moronic clues in the Doctor's path (crash-zoom on Mr Pertwee: "Yes of course, I should have known! Surely you have some elementary Swahili, Jo?') gives way during the eighties to an increasingly preposterous parade of elaborate physical disguises, which do the trick of wrong-footing the viewer as well as keeping make-up whizz Dorka Nieradzik in work, but do nothing to advance the cause of common sense. Okay, I can cope with *Castrovalva*'s Portreeve – the Master is, after all, expecting the Doctor to drop in, and we can allow him a little theatrical flair. But given that the Doctor's arrivals on the scene in *Time-Flight* and *The Mark of the Rani* are entirely unexpected, how come the Master is already got up as, respectively, a gooey-faced Oriental necromancer and a latterday Worzel Gummidge? Exactly how long has he been standing in that particular field in 19th century England with his arms stuck out on the offchance that the Doctor and Peri might wander past? As for *Time-Flight*, oh, I know all those buttock-clenching explanations about him melding with the plasmic what-nots of the Xeraphin, but that's just so much bafflegab. The only real reason he's disguised as Kalid is so that we can all go "Ooh!" at the end of Part

## The Master represents an absolute betrayal of the imagination



BBC Video [3] BBC [3]

Two. Worst of all (yet again) is *The King's Demons*: what earthly reason does the Master have for prancing around 13th century England, before the chance arrival of the TARDIS crew, sporting a big red beard and what John Cleese would no doubt describe as a "whaffer-thinne" French accent?

The other regular howler in these eighties rematches is the hilarious non-explanation of how the Master got out of the pickle in which we last left him. Not a word of how he escaped from Castrovalva (last seen held down and mobbed by the citizens of an evaporating town) or from the Rani's TARDIS (last seen trapped against the wall of the console room as it breaks up and unleashes a gang of hungry Tyrannosaurus Rexes, for Pete's sake), or, most ludicrously of all, from Sarn: when confronted in *The Mark of the Rani* by the minor plot point that he was last seen burning to death, the Master's brilliantly-scripted riposte is "I am indestructible, the whole universe knows that!"

As it happens I'm a great lover of pantomime, but there's a time and a place for everything. If you think it wasn't until the eighties that the Master was reinvented as a cackling Uncle Abanazar (for those who need reminding, the appalling button-pressing incident near the end of *Logopolis* almost ruins that most marvellous of story climaxes), then think again. Even the suave and sophisticated Delgado model wasn't above behaving like a bewhiskered King Rat, falling to his knees and begging for mercy in the last act of *The Time Monster* in an appallingly embarrassing fashion before the cast perform the final hilarious walk-down; and treating the Draconian Emperor in *Frontier in Space* to a 'humorously' untrue speech about his devotion to the cause of peace and justice while the Doctor is reduced to the role of Widow Twankey with a well-timed "I say old chap, are you feeling all right?" All of a sudden that cringeworthy booing at the end of *The Daemons* seems to fall into place. All in all, it's not exactly Sharaz Jek, is it?

*The Daemons*

## Ten silly Master moments

**In *Terror of the Autons*, he fiendishly disguises himself as a telephone engineer who's about two feet shorter than Roger Delgado.**

**Also in *Terror of the Autons*, if you think about it, it's utterly impossible for the Master to plant the volatiser in the radio telescope cabin and then get out! (Unlike in the book, there's no skylight, and he clearly doesn't arrive by TARDIS.)**

**In Part Four of *The Deadly Assassin*, as the Eye of Harmony rises from the floor of the Panopticon, the Master cries out what sounds like "Rassilon's discovery! Ooohhh boy!", in a sort of Welsh accent.**

**At the very beginning of the same episode, as he berates the dying Goth, the Master appears to say something absolutely unprintable immediately after the words, "You craven-hearted, spineless . . ." (Warning: do not go and find this on your video if you're under 18).**

**In *The Trial of a Time Lord* Part Thirteen, while on the Matrix screen, the Master enjoys such a hearty chuckle that he actually blows a raspberry at the assembled Time Lords.**

**If Melkur is a TARDIS, where's the door? How d'you get out? Hmm?!?**

**In *The Five Doctors*, just after the First Doctor and Tegan have moved off down a corridor, the Master appears and sneaks down a musical staircase that plays a note each time he treads on it.**

**In Part Two of *Time-Flight*, immediately after Melkur has unsuccessfully menaced Nyssa and Tegan, the Doctor can clearly be seen fighting to contain his mirth at Kalid's enthusiastic incantations.**

***Colony in Space* Episode Five concludes with the Master's finger descending with a ridiculous lack of haste towards a Mr Kipling Individual Cherry Bakewell. An exceedingly bad cliffhanger.**

**Throughout Part One of *The King's Demons*, the Master is disguised as French Taunter from *Monty Python and the Holy Grail*. It would be pointless to select individual bits because they're all hilarious. "You inzult da Keeeng! Yeurr mutheur was a hamster and yeurr father smelt of elderberries!" Etc.**

*Time-Flight*

The cosiness of the Doctor/Master relationship can be a lot of fun (there's a lovely stand-off scene near the end of *The Mind of Evil* in which the two Time Lords gently taunt one another with the future of the human race at stake, and a similar atmosphere is achieved in the better moments of the Davison/Ainley partnership), but ultimately it's to the detriment of the drama. A couple of issues ago I mentioned the problem created by the balance of villainy in *Doctor Who*, and in the case of the Master, it's a balance that rarely feels right; he's either cracking jokes with Jo Grant or else he's destroying half the universe. "As a matter of fact, I'm rather looking forward to it!" simpers the Doctor at the end of *Terror of the Autons* when asked if he's worried about his next meeting with the Master. Oh, come on; Holmes never spoke like that about Moriarty.

So the Master really does bring out the worst in *Doctor Who* writers – he seems to provide *carte blanche* for lazy, illogical and half-baked ideas, as well as confirmation that *Doctor Who* is cosy and unchallenging. There has, of course, to be an exception that proves the rule; and in the case of the Master it's obviously *The Deadly Assassin*, a story as near to greatness as any other I can think of. But the only time it really feels like a Master story at all is when the Doctor is telling Spandrell that "There are old scores to settle" – and Tom's acting makes that moment suitably thrilling. Other than that and a bit of window-dressing with shrunken corpses, the fact that the chap with the fried-egg face happens also to be the Master is practically irrelevant – perhaps it raises the stakes a bit but really he's just another twisted catacomb-dweller of the kind at which the Hinchcliffe/Holmes seasons excel.

*Survival* sees a belated attempt to do something interesting with Anthony Ainley's Master, and it makes a change just to see him on the streets of contemporary London, in the same way that the unabashed futurism of *Frontier in Space* feels like a breath of fresh air for Delgado after all those contemporary scientific research centres and military bases. But it's too little too late, just as it is in the McGann movie; while it's enjoyable enough to watch Eric Roberts piling on the ham with such evident relish, there's now nothing left but the black hat itself. "I always dress for the occasion"? Yes, you're absolutely right, mate – and that's all you ever do.

*The Time Monster*

# FOR THE DEFENCE

## Charming, charasmatic and cerebral: Paul N Ryder presents a plea for clemency . . .

The Five Doctors

It's been said before, but why not say it again: Holmes must have his Moriarty. If a man may be measured by the quality of his enemies, then the Doctor has nothing to worry about. He's got the Master.

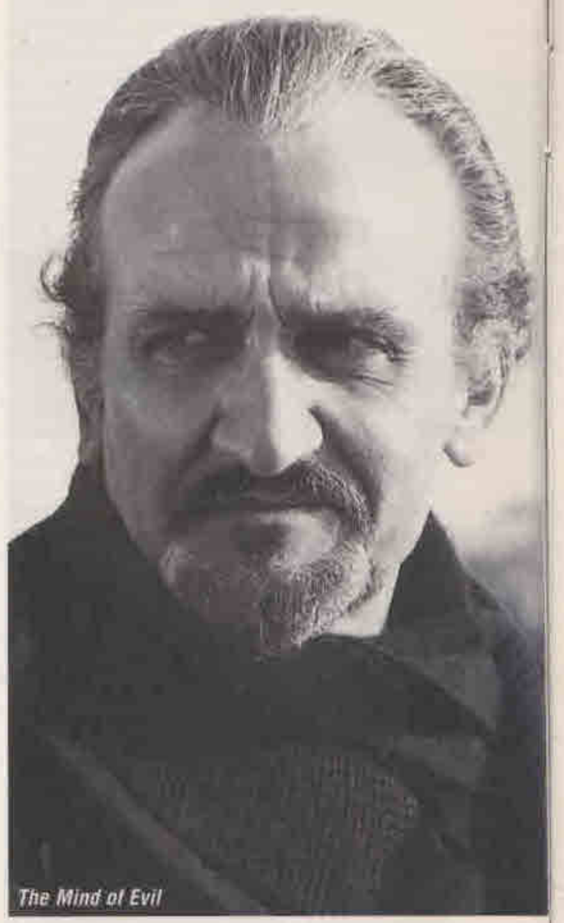
## The Master's arrogance and ambition lead to some of Doctor Who's epic confrontations

It's over 25 years now since Roger Delgado's saturnine features first lit up *Doctor Who*, becoming one of the great television villains of our time. Since then there have been no fewer than five Masters – seven if you want to be pedantic and include both Norman Stanley, who played the telephone repair man in *Terror of the Autons*, and Gordon Tipple, wordlessly vapourised at the outset of last year's TV Movie – each bringing new dimensions of evil to the role. During his two greatest periods – roughly speaking, the first half of the seventies and the first half of the eighties – the Master gave *Doctor Who* a solid point of reference to the Doctor's struggle against evil. On the one hand, amid the Pertwee era's over-reliance on crazy computers and rubber-suited monsters invading Surrey in groups of six, Roger Delgado's Master added a much-needed touch of personality and charm to the Doctor's adversaries (with the exception of oldies like the Ice Warriors, the only Pertwee monsters who seem to have much character to speak of are Linx and the Metebelis spiders, neither of whom appear until after Delgado's premature departure). And on the other hand, in an era of unpredictable and occasionally dodgy big-name guest villains, Anthony Ainley's Master furnished eighties *Doctor Who* with a proper, solid baddie in the classic mould.

In the Master we have a villain whose arrogance and ambition lead him into some of *Doctor Who*'s epic confrontations. He's there when the show needs to pull out all the stops. Who but the Master would dare to infiltrate the Matrix – twice? Who but the Master could possibly be brought in to finish off the Fourth Doctor? And who but the Master would suffice as a baptism of fire for the Eighth?

But the Master is also a big enough presence to lend an epic dimension to stories that might otherwise have been neglected by fans. *The Mind of Evil* is frankly rather bitty until you realise that every twist of the action is part of the story's scintillating portrait of a criminal mastermind at work. In *The Daemons*, the leader of the coven could conceivably have been any old wicked vicar, but the fact that it's the Master is quite simply the icing on the cake. And it's the Master who positively holds together the succession of set pieces that is *Terror of the Autons* with his bare (well, gloved) hands. Of *The Deadly Assassin* no more need be said – it's one of the all-time greats, and the Master is right there at its heart. Jumping forward to the eighties, without the reassuring anchor of the Master one suspects that *Logopolis* would be seen by many not as a sophisticated regeneration story heavy with portents of doom, but as a high-falutin' pile of piffle in serious danger of disappearing up its own Charged Vacuum Emboitment. *The King's Demons* and even *The Trial of a Time Lord* are rescued from mediocrity by the arrival of the Master to spice up their respective denouements. And as far as the Paul McGann-starring TV Movie is concerned, aside from the Doctor's regeneration, the Master *is* the story.

The Sea Devils


The Mind of Evil

I've heard it said that the Master who does battle with McGann's Doctor in San Francisco simply isn't the same character as the renegade Time Lord of yore – since when was the Master a morphollactic shape-shifter, demand the old guard. Well, the answer of course is since *The Keeper of Traken*, or if that doesn't wash with you, certainly since *Castrovalva* and *The King's Demons*. In both those stories the Master sheds his disguises not by ripping off layers of prosthetics, but simply by zapping into his recognisable form. And why not? As the Time Lord emissary warns the Doctor as early as *Terror of the Autons*, "The Master has learned a great deal since you last met him." If shape-shifting is an alien skill picked up by the Master on his travels, well, it's not that much more remarkable than the sort of conjuring tricks and telepathic gifts we take for granted in the Doctor himself.

"Since you last met him." The Master entices our attention back into the Doctor's own history. Schoolmates who – if the novelisation of *The Daemons* is to be believed – absconded together for day-trips in the Senior Tutor's skimmer; Academy students who used tea-leaves to spoil one another's experiments; rival cosmic science graduates who became deadly enemies; even, perhaps, brothers . . .

Doctor Who

The Deadly Assassin

The Master isn't just a man in black; he's a living, developing character. For one thing, he enjoys a keen sense of humour, something that's rare in *Doctor Who* villains outside the Graham Williams era. Think of the relish with which he tells Rex Farrell that "the bomb was by way of being a greetings card", or laments in *Frontier in Space* that destroying the Doctor with deep-space missiles "somehow lacks that personal touch". Look at the way he tells Chang Lee "we're a team!" The Master puts the 'arch' into 'arch-enemy'.

But more important, of course, is the dark side of his character. He takes a grotesque delight in corrupting and exploiting gullible minds, from Mailer, Trenchard and Percival to Chancellor Goth, Kassia, Midge and Chang Lee, in each case promising them what he knows they want and then betraying their misplaced trust. He is a lurid template of temptation; he's both the Devil in the wilderness and – literally in the TV Movie – the serpent in the bosom. As his career of corruption staggers onward, his own physical dissolution seems to play a part in his psychological make-up; he articulates an anguished sense of revulsion at his own decaying body in *The Deadly Assassin*, and thereafter his ghoulish existence relies on his preying on new bodies. Small wonder he accepts the Time Lords' offer of a whole new life-cycle in *The Five Doctors* – he doesn't get it, of course, and his two most recent appearances have seen further mutation and bodysnatching. It's as though his mental state is reflected by his own disgust at his body – perhaps that's why his treacly estimation of Chang Lee as "the son I have always yearned for" sounds so downright perverted.

And if we're going to throw in a bit of Jung, there's the whole idea that the Master is the Doctor's Shadow, "the dark half of the human totality" that challenges the conscious side, the Ego. Without it, argues Jung, the Ego is inhuman and incomplete, like a light that fails to cast a shadow. All this should be pretty basic stuff for us *Enlightenment* fans, and it's equally obvious how it applies both to the Valeyard and to the Master (and not forgetting, er, the Shadow). This is why the Doctor indulges the Master and begs for his life on more than one occasion, why they join forces with such alarming frequency, and why so many stories (*The Daemons, The Deadly Assassin, Logopolis, Survival* and the TV Movie to name but several) climax with a purposely theatrical confrontation on a virtually emblematic level (in the case of *The Time Monster*, on another astral plane altogether) between the Doctor and his Shadow. Never mind all those quotable Davros scenes, this is the real business; it's deeply rooted in our understanding of good and evil. Quite simply, the Master is the villain that *Doctor Who* – not to mention the Doctor himself – can't do without. DWM

### The best Master scene ever

"Even a humble assistant could do it!"

Logopolis Part Four (1981)

**The Story So Far** The universe itself has passed the point of annihilation, and with the planet Logopolis destroyed the Doctor must re-open the Charged Vacuum Emboitment to bleed the all-consuming entropy field out of the closed system before the universe is engulfed. Forging an uneasy alliance with the Master, the Doctor has succeeded in stabilising the CVE from the control cabin of the Pharos Project radio telescope, hundreds of feet above the English countryside . . .

**The Magic Moment** "Congratulations, Doctor!" cries the Master. "I always knew you'd do it." The Doctor shrugs moodily. "You did most of this." "Oh no," objects the Master, "I was little more than a humble assistant, but I have learned a great deal. And now I think it's time for you to go and explain the presence of your friends. There's quite a hubbub outside." "You're quite right," agrees the Doctor, and then pauses: "One mistake now could ruin everything." "I know that, Doctor," purrs the Master as he begins to remove his gloves, "and it could happen so easily." The Doctor stops dead in his tracks. "What do you mean?" "The universe is hanging on a thread," replies the Master. "A single recursive pulse down that cable and the CVE would close forever. Even a humble assistant could do it!" The Doctor realises his mistake. "You're mad!" he gasps, but the Master already has him at gunpoint and the Doctor listens helplessly as the message of domination is transmitted to the peoples of the universe. "Blackmail," whispers the Doctor. "No, Doctor, I am merely reporting the state of affairs. I have it in my power now to save them or destroy them." "You're utterly mad!" cries the Doctor. The Master begins to laugh insanely. "It's mine! The CVE – it's all mine!" The Doctor looks on grimly, and then with the words "Only while that cable holds," dashes outside onto the gantry . . .

**That Certain Something** Having just saved the universe, the Doctor doesn't even think twice about laying down his life in order to save it all over again. He's been ambushed by the sheer extent of the Master's megalomania. In the control room of a radio telescope, exactly the scene of their first ever showdown, the Doctor at last faces his own Reichenbach – and he's equal to the challenge.

### Jackanapes or Jackass?

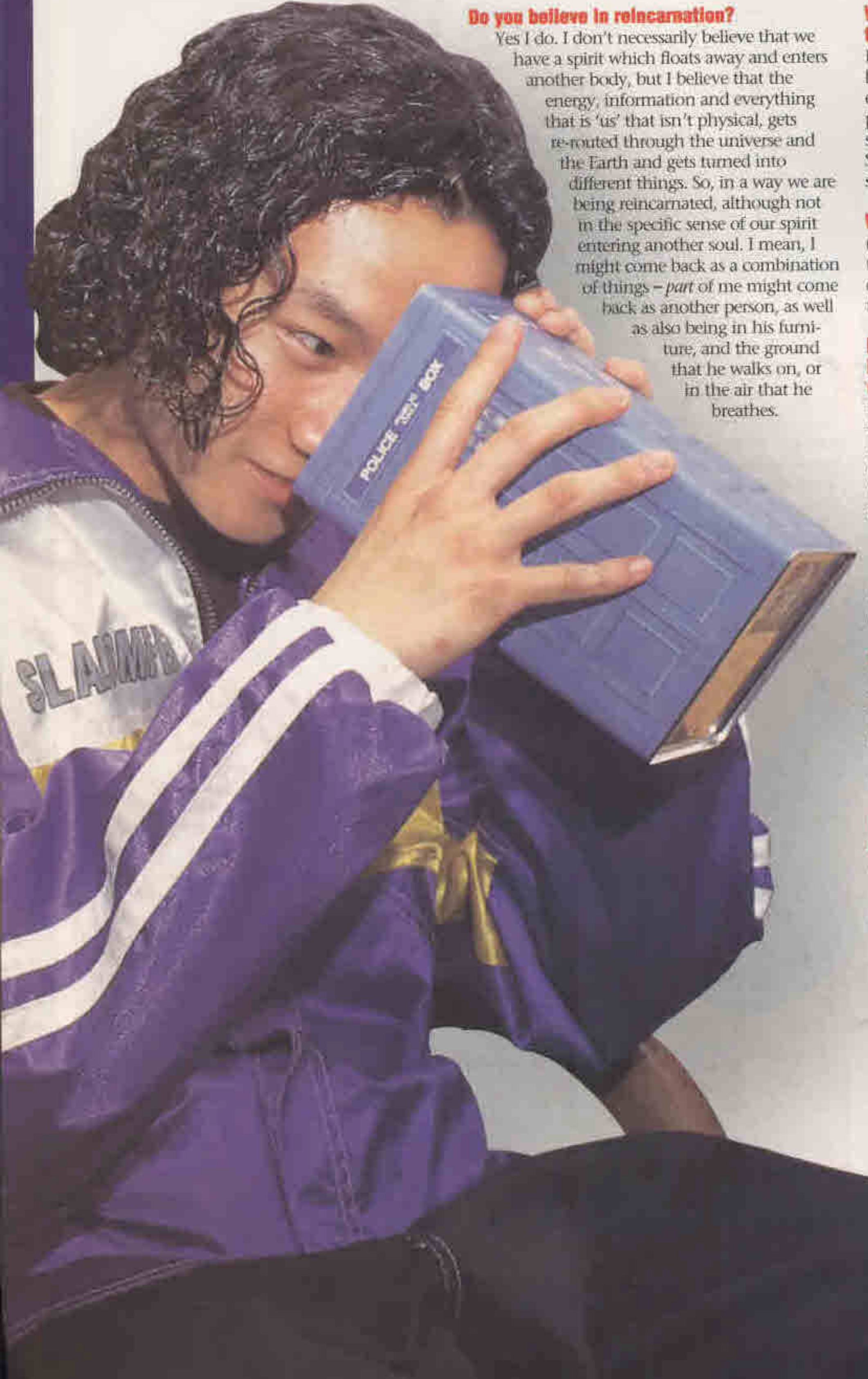
Do you find for the prosecution or the defence? Tick one box below, cut out the coupon and forward it to the editorial address. They'll be a lucky dip prize for the first five out of the hat. Your verdict will be delivered in a future DWM.

Guilty as charged ☐ An innocent man ☐

Out of the Tardis

# Yee Jee Tso

**Playing San Francisco street urchin Chang Lee in last year's TV Movie, Yee Jee Tso was last sighted skipping into the sunset clutching a bag of gold dust. Now he's back – and it's about time he faced up to the challenge posed by 20 all-new questions from the TARDIS tin!**



### Do you believe in reincarnation?

Yes I do. I don't necessarily believe that we have a spirit which floats away and enters another body, but I believe that the energy, information and everything that is 'us' that isn't physical, gets re-routed through the universe and the Earth and gets turned into different things. So, in a way we are being reincarnated, although not in the specific sense of our spirit entering another soul. I mean, I might come back as a combination of things – *part* of me might come back as another person, as well as also being in his furniture, and the ground that he walks on, or in the air that he breathes.

### Which part of your body would you most like to change?

I have great trouble gaining weight in my upper body. I've worked out for quite a long time, every second or third day, and eaten loads of pasta and got all the proteins, trying to put on some muscle tone – and it just doesn't happen! So maybe I would change my metabolism slightly so I could gain some weight.

### What's the rudest joke you know?

(laughs, then has a long think) I'm not sure I can tell you that! (considers) Well, a guy goes into a clinic at the hospital with . . . No, I *definitely* can't tell you that one!

### In which one of the seven deadly sins do you indulge most often: anger, sloth, gluttony, covetousness, envy, pride or lust?

I would say, in order of how often I indulge in them, probably gluttony, lust, pride and a mixture of covetousness and sloth. Why is gluttony the top one? Well, because I eat a *lot* of sweets. It doesn't really show, but that's because I have a fast metabolism – it's not going to last forever, and I'm not going to be able to indulge in food the way I do now, but if I have the opportunity to get myself a huge, big, honking steak and a massive cheesecake dessert then I will!

### Sean Connery or Roger Moore?

(laughs) Well, because I saw Roger Moore first as James Bond, I'm inclined to say him, but I have more of an affinity to Sean Connery as an actor, so I'm going to go with him. To be honest, I haven't seen Roger Moore in anything else apart from the Bond films!

### Would you ever appear nude on TV, film or stage?

Love to! I've not been pining to do it, but I don't think I'd be uncomfortable. There's a nudist beach in Vancouver and I'm usually the first on to say "Sod it" and take my clothes off! Obviously there's a certain amount of embarrassment involved if people are going to watch you on TV or stage – I wouldn't do it if the part was just, "Come in here, be nude, and go away again". I wouldn't take part in a pornographic film, for example! I'd like it to be worthwhile getting naked and getting right in there! (laughs)

### What is the biggest lie you've ever told?

Probably in high school when I tried to tell my friends I wasn't a virgin!

### When have you been most scared?

The most recently I remember being really scared was just before the theatre gig I did before coming over to England. I hadn't done theatre since high school – all I'd done professionally were film and television – and you really need to learn a whole new set of skills for the theatre. I don't think there is a good film and TV actor out there who doesn't have a solid theatre background. Before I got this theatre gig I didn't know whether I'd be able to do it, but it was something I thought I should do to kind of kick myself back into shape as an actor. *Doctor Who* was also very scary, because that was the first time I had a leading role in anything major. That woke me up quite a bit!

### What is your greatest unfulfilled ambition?

Playing a nude scene in film, theatre or television! (laughs) No, it has to do with creating a solid acting career for myself. If I have an idol in the acting profession I'd say it's Leonardo DiCaprio. He's basically the same age as I am, and he's done a lot of quality acting work in loads of films. So my ambition is to reach a point in my career where I'm able to play parts and walk away and say, "I couldn't have done that any better, and neither could anyone else".

### What new law would you pass?

If I ever had supreme power over the government in my country, the first thing I would do is abolish the Senate, because they don't even have to show up and they still get paid! The whole thing seems just to be for rich old men to get richer. I would at least say they have to show up to every session or they're fired! And then the first new law I'd introduce would be basically "Do whatever you want as long as you're not hurting anyone else".

### Have you ever cheated in an exam?

Well, of course I have! I generally did quite well in school because, although I may not have shown up for every class, I have a really good short-term memory. The day before a test I would memorise whatever chapter of the book it was and then go in there and plop it out. That's what school's really about, I think – it's not so much about learning, it's about how much information you can memorise.

### Who was the last person to send you flowers?

My agent, on the opening night for the show I just did, *White Jade Tiger*. I never expected to get flowers from anyone, let alone my agent. They were the first flowers I've got for a professional gig – in high school I got them for shows most of the time, but those were the first real ones.

### Were you bullied at school?

Up until Grade Four or Five I would say, when I was about ten or 11. All of the kids in my class were bullied by the older kids. The Grade Sevens were the worst! Us Grade Fours used to go build our snow castles and have snowball fights, and the Grade Sevens would always have this *massive* snow fortress, and they would just come steaming down the hill and destroy anything we'd built. Beat us to a pulp, you know? So it wasn't just me that was being bullied – it was all of us tiny kids being beaten up by the bigger tiny kids.

### What is the most embarrassing thing in your wardrobe?

I went through a phase when I was just coming out of high school when I wore a lot of really cheesy disco things. I've got some quite bad polyester disco shirts I used to wear to parties – you know, purple polyester with flared sleeves and big collars. Yeah, some quite bad ones – I've got a black one with yellow flowers on it, a sort of Hawaiian disco shirt . . .

### What is guaranteed to cheer you up?

It's usually when I get hit on [chatted up], if I'm brutally honest – who *doesn't* get cheered up when they get hit on? You know, nice girl, nice guy, whatever, coming up to you and saying, "Hello, I ache for you", then generally that's rather a good cheer-up (laughs). No, that's really shallow. (thinks) The other thing is getting an acting gig; for a while I slipped into kind of taking it for granted, so that if the job wasn't more than five days, I'd be going on set saying, "But hey, this isn't more than five days", but I've learned that you cannot take this industry for granted. You have to take what comes to you and appreciate it for what it is.

### Do you have a recurring nightmare?

Honestly, I don't. Too bad – it would have been cool to have a really juicy one but I don't.

### When were you last sick after drinking too much?

Not the last time, but the *most* embarrassing was at a Grade Ten party. We had a load of Jack Daniels, a two-litre Sprite bottle filled with a mixture of different things – poison, basically – and a 13oz bottle of peach Schnapps. I had to carry all this because I was the only one wearing a jacket that night, and every time someone asked for a sip I would take one myself. At this party and I ended up puking over my friends and I was so bloody drunk I didn't even know. To this day I can't even smell Jack Daniels without feeling sick!

### Is there such a thing as true evil?

Yes. In fact I think that sociopathic human beings who have no conscience at all for their fellow man should all be rounded up and stuck in some psychiatric ward to be studied. I think those are the people most likely to proliferate evil on our planet.

### What was the most ferocious argument you've ever had and who was it with?

Probably my ex-girlfriend. We had a lot of arguments about any number of things. I love her to this day as a person – the time we had together was great, but we had some very ferocious arguments, and so maybe it's a good thing we're not together any more!

### Tell me what you want, what you really, really want . . .

(laughs) I want a big juicy part in a really big movie, and I want . . . (starts thinking lewd thoughts and bursts out laughing again) . . . well, you know!

*Interview* Paul Vyse *Photographs* Robin Pritchard [2], BBC Video [2]

# Manopticon 5

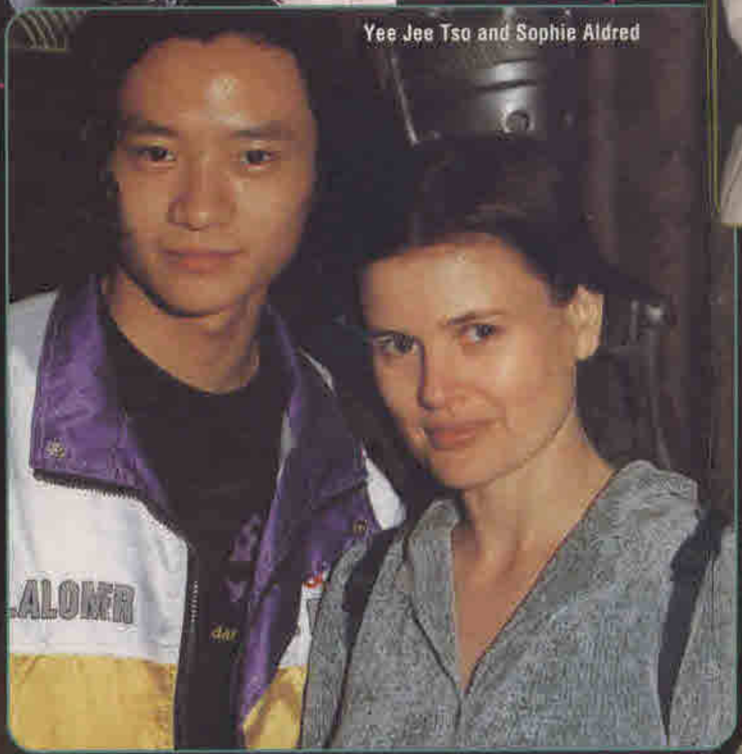
Heralded as the last ever Manopticon, the fifth manifestation of this popular Manchester-based convention occurred over the weekend of the 4 and 5 May – and was universally acknowledged as not only the best Manopticon, but quite possibly the best *Doctor Who* convention in years, full stop.

As ever, its guest list showed a distinct bias towards performers. Stars who turned out included Doctors Tom Baker, Colin Baker and Sylvester McCoy, plus companions including Michael Craze, Nicholas Courtney, Wendy Padbury, John Levene, Caroline John, Richard Franklin, Lis Sladen, Mary Tamm, Matthew Waterhouse, Sarah Sutton, Mark Strickson, Nicola Bryant and Sophie Aldred. Just as welcome were some of the surprise guests: Mark *Marco Polo* Eden, Simon *Kinda* Rouse, William *Revelation of the Daleks* Gaunt and Terry 'Davros' Molloy, Michael *Trial of a Time Lord* Jayston, Don *Delta and the Bannermen* Henderson, the divine Patricia *Dragonfire* Quinn and Michael Sheard, veteran of some half-dozen *Doctor Whos*. Making debut convention appearances were Jean Marsh, whose association with the show straddles *The Daleks' Master Plan* and *Battlefield*, and Yee Jee Tso, fresh-faced survivor of last year's TV Movie. As the convention season gets into full swing, rival organisers are going to have to go some way to top the success of this last Manopticon . . .

Jean Marsh

Mary Tamm

Tom Baker


Yee Jee Tso and Sophie Aldred

Wendy Padbury

Elisabeth Sladen

Nicola Bryant and Colin Baker

Photos courtesy Robin Prichard/TTC [Jean Marsh], John Vickery [all others], with thanks

## Whaddya know?

**At this year's Manopticon, *Doctor Who Magazine* passed a special questionnaire around the attendees in an attempt to discover what, without help from reference material, *Doctor Who* fans actually know about their favourite series.**

**Some of the questions had definite answers, some open to argument, and some were designed purely to test personal opinion.**

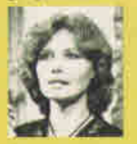
**We'll be printing the results in a couple of issues' time, but, for the moment, here's a chance to test yourself . . .**

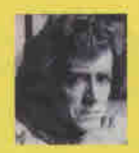
### Question 1

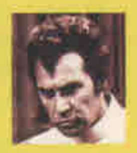
1.1 What is the name of the Doctor's home planet?
1.2 What constellation is it in?
1.3 What are its space-time co-ordinates?
1.4 In which story is it first named?

### Question 2

Identify these characters and the actors who played them . . .







### Question 3

In which year, in your opinion, are the following stories set?
3.1 *The Romans*
3.2 *Spearhead from Space*
3.3 *The Dalek Invasion of Earth*

### Question 4

What are the surnames of these companions, *as given on screen?*
4.1 Dodo 4.2 Polly 4.3 Mel 4.4 Ace

### Question 5

What should the following *Doctor Who* serials be known as?
5.1 Serial A (The first one, with the cavemen)
5.2 Serial B (The first Dalek one)
5.3 Serial BBB (The first Silurian one)
5.3 Serial 7A (The first section of evidence in the Sixth Doctor's trial)

### Question 6

[a] What do you understand by the word 'canon' when applied to a *Doctor Who* story?
[b] Which of these stories do you consider to be 'canonical'?
*Dimensions in Time*; *K9 and Company*; *Timewyrm: Genesys* (Virgin book); *Doctor Who* (TV Movie); *In a Fix with Sontarans*; *The Pescatons* (Audio drama); *Slipback*; *The Paradise of Death*; *The Eight Doctors* (BBC book); *Fire and Brimstone* (comic strip); *Shada*; *Downtime*; David Whitaker's *Doctor Who* annual stories

### Question 7

In which stories do the following characters feature?
7.1 Maren 7.2 Harg 7.3 Sorba 7.4 Pinto

### Question 8

In which *New* or *Missing Adventures* do the following characters appear?
8.1 Alex Christian 8.2 Lionel Stackhouse
8.3 Tanith 8.4 God

### Question 9

In which comic strips do the following characters appear?
9.1 Brimo 9.2 The Prime Mover
9.3 Marwood 9.4 Sister Chastity

### Question 10

Which episodes of the following serials survive in the BBC archive?
10.1 *The Reign of Terror*
10.2 *The Crusade*
10.3 *The Space Museum*
10.4 *Enemy of the World*

# The Fanzine Trap

operated by Ed Salt

**Our semi-regular net for the snaring of non-profit-making fan magazines gores a further set of publications in its well-oiled jaws. *The Fanzine Trap* brings your publication to the attention of thousands of potential readers; if you'd like our Trapper to give your masterwork the once-over, then send a sample copy c/o the editorial address on page three. Please enclose a brief covering letter outlining the editorial stance of the magazine, how to order it, and who to make cheques payable to.**

## MATRIX #54

**Format** A4 **Pages** 40 **Price** £2.50 **Cheques payable to** Seventh Door Fanzines **Address** 103 Canning Road, Southport, Merseyside, PR9 7SW

This issue *Matrix* reaches its tenth birthday, an achievement which they characteristically underplay. Contained within are interviews with Virgin Publishing editor Rebecca Levene and her 'successor' at BBC Books, Stephen Cole, an appraisal of writers Bob Baker and Dave Martin, critiques of both the Fifth Doctor and seventies documentary *Whose Doctor Who*, plus the usual entertaining mix of tip-top fiction and witty reviews. Although it's a cliché, here's to the next ten years – and may my bones rot for saying it!

## SKARO #13

**Format** A4 **Pages** 32 **Price** £2.50 **Cheques payable to** V Bishop **Address** 4 Vernslade, Upper Weston, Bath, North East Somerset, BA1 4DN

It is suitably appropriate that this delayed issue of *Skaro* should be distinctly TV Movie-flavoured. However, alongside the various reviews, comparisons with other series, and analyses of 'Starring Paul McGann', you'll also find an overview of Christopher H Bidmead's *Doctor Who oeuvre*, an article on fan rumour-mongering, and one of their inimitable, relaxed interviews, this time with Mark Strickson – who reveals the identity of his favourite Spice Girl(!). All this between Brian Hudd's distinctive artwork covers – and I haven't even mentioned the poems . . .

## THE DOCTOR'S RECORDER #10

**Format** A4 **Pages** 28 **Price** £2.50 **Cheques payable to** Andrew Hardstaffe **Address** Flat 42a, Rosebank House, 217 Belle Vue Road, Leeds, LS3 1HG

Having reached its tenth issue, *The Doctor's Recorder* celebrates with all-new design and enters into the world of colour covers with unashamed fervour. Each issue is themed and, having covered the previous six, the Seventh Doctor is the subject under the microscope this time, with "underlying ideologies and thematic trends" explored. Its straightforward, earnest approach is refreshing and guaranteed not to alienate any younger readers.

## VAROS #7

**Format** A4 **Pages** 32 **Price** £2.40 **Cheques payable to** A Russell **Address** Gog Magog House, 263a Hinton Way, Great Shelford, Cambridge, CB2 5AN

This issue, claiming to be from Winter 1996, is the most recent one they've sent, but it showcases the editorial team's enthusiasm to a tee. They revisit *The Daemons*, follow Tom Baker round Longleat, review those curious Bill Baggs produced videos and conclude a two-part interview with John Levene. They even manage to discover a 'lost' film starring William Hartnell in drag, allegedly! Well illustrated and very jolly.

## METAMORPH 2 #8: KINKY BOOTS AND SKIMPY SUITS – WOMEN IN SCIENCE FICTION SPECIAL

**Format** A4 **Pages** 28 **Price** £2.00 **Cheques payable to** Zach Farquharson-Waugh **Address** 41 Delamere Road, Northampton, NN4 8QG

This slick, well-produced and stylish journal feels more like an inhouse staff magazine than a fanzine. However, it isn't a case of style over content; the articles are of a similarly high standard, if a little dry in places. This *Special* covers a reasonably broad base with articles on *Doctor Who*, *Star Trek* and, you guessed it, *The Avengers*.

Kinky boots
skimpy suits
Women in Science Fiction Special

## GREELRAT

**Format** A4 **Pages** 44 **Price** £6.50 **Cheques payable to** Alex Mason **Address** Woohound Publishing, Hafod Deg, Bronnant, Dyfed, SY23 4TG

This one-off all fiction 'zine has been produced entirely on a home computer using a colour printer, which is the main reason for the high cover price and the limited number of copies. (I'm rather surprised that the printer didn't give up the ghost after the incredibly garish cover.) The stories, all written by editor Alex Mason, are as action-packed, gruesome and lurid as the cover suggests. The main story, which takes up half the magazine, is a Fifth Doctor-starring sequel to *The Talons of Weng-Chiang*; other tales feature the first TARDIS crew, the Fourth Doctor and Romana, and the Seventh Doctor versus the Rani in a *Doctor Who/Aliens* crossover!

## STONE CIRCLE #5

**Format** A5 **Pages** 60 **Price** £2.50 **Cheques payable to** John Isles **Address** 111 Riddings Road, Deighton, Huddersfield, West Yorkshire, HD2 1HT

Once I'd got past the exciting space-battle cover, I found a slightly less exciting, but nonetheless interesting and very full fanzine. This edition kicks off with a Robert Llewellyn interview, followed by an overview of *Red Dwarf VII*. Elsewhere are reviews of *Babylon 5*, *The Professionals* and *Star Trek: First Contact*. But fear not, *Who* fans, there is a mini-interview with William Russell and part two of a Sixth Doctor/Peladon story. My favourite part of the fanzine, though, is the *Room 101* feature, where a reader nominates four things they dislike (in this instance the Optera, *2001: A Space Odyssey*, a *Star Trek* episode and *The Pescatons* novel) in the hope of getting them banished to the aforementioned chamber.

## Fanzine of the Month!

### TIME/SPACE VISUALISER # 50

**Format** A5 **Pages** 80 **Price** $NZ6.50 by bank draft in New Zealand funds **Address** PO Box 7061, Wellesley Street, Auckland, New Zealand

THE NEW ZEALAND DOCTOR WHO FAN CLUB
TSV
50

The always essential magazine of the New Zealand Doctor Who Fan Club celebrates its half-century by covering the NZ filming of Tom Baker's pensions ads in huge detail, including 15 pages of unexpurgated Tom-speak. Containing features, reviews, news and the further comic strip adventures of *The Mind Robber*'s Karkus, *TSV*'s love of *Doctor Who* in all its media puts too many of its UK brethren to shame.

## INFERNO FICTION #2

**Format** A5 **Pages** 48 **Price** £2.00 plus A5 SAE **Cheques payable to** CJP Rodgers **Address** 15 Park Drive, Newport, South Wales, NP9 3AL

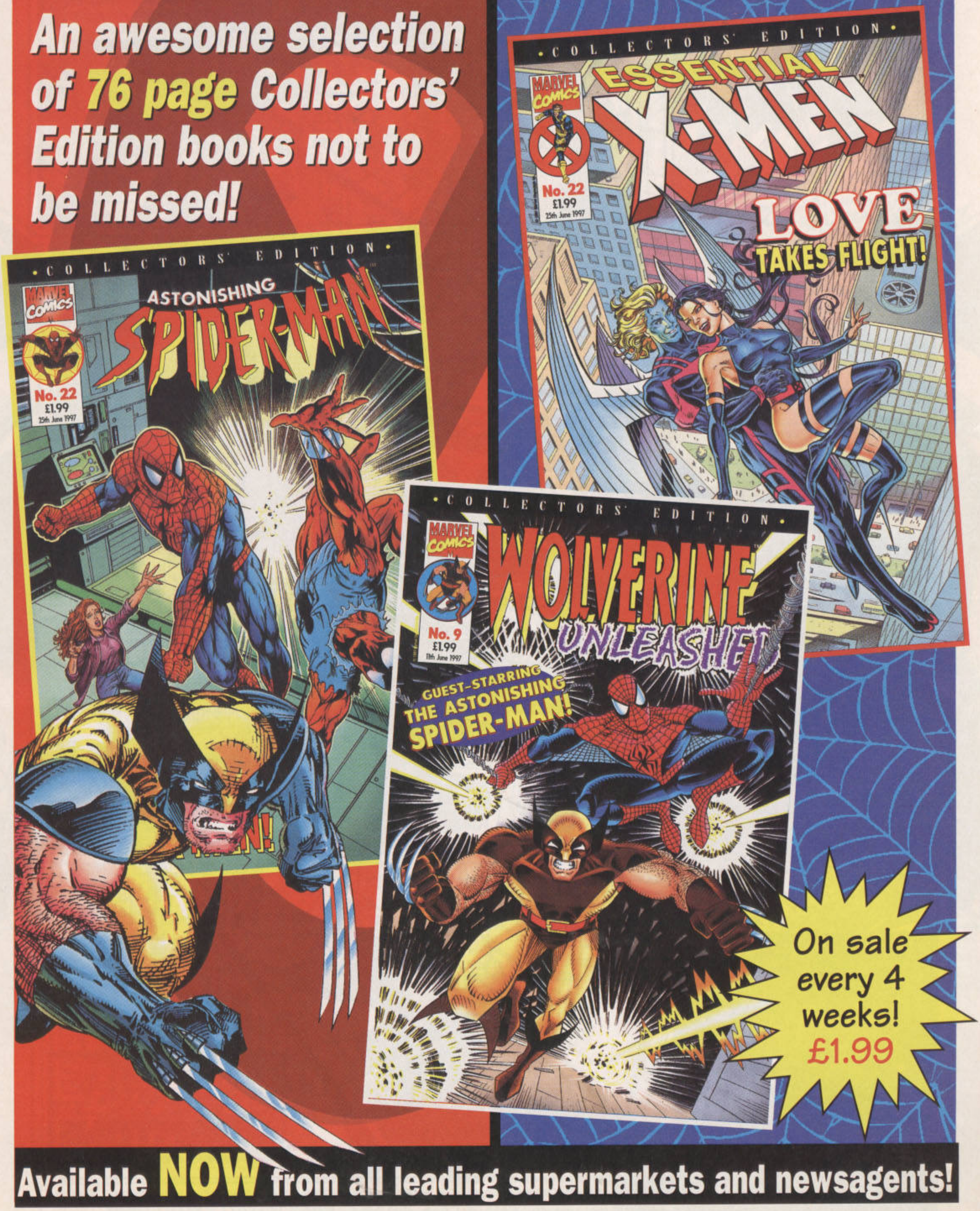
The quick-witted among you will have guessed that this is a fiction based publication, although it doesn't have anything to do with the Season Seven finale. Not to worry. This is a very smartly produced fanzine. No gimmicks, just neatly laid out, fairly well illustrated, pleasant on the eyes and easy to read. Although weighted towards the Seventh Doctor (three out of the five stories feature him), the Third and Fourth Doctors also make appearances in adventures of their own.

INFERNO FICTION
ISSUE TWO

## FAZE #8

**Format** A5 **Pages** 44 **Price** £1.00 **Cheques payable to** John Connors **Address** 8 Henley Road, Liverpool, L18 2DW

Possibly the best value of all the zines here, this is the usual eclectic mix that one comes to expect from Mr Connors. Reviews of *Romeo + Juliet* and Manopticon rub shoulders with articles on Virgin's *Doctor Who* books, *Lois and Clark* and the Doctor's many assistants. Nothing incredibly earth-shattering but bloody enjoyable.



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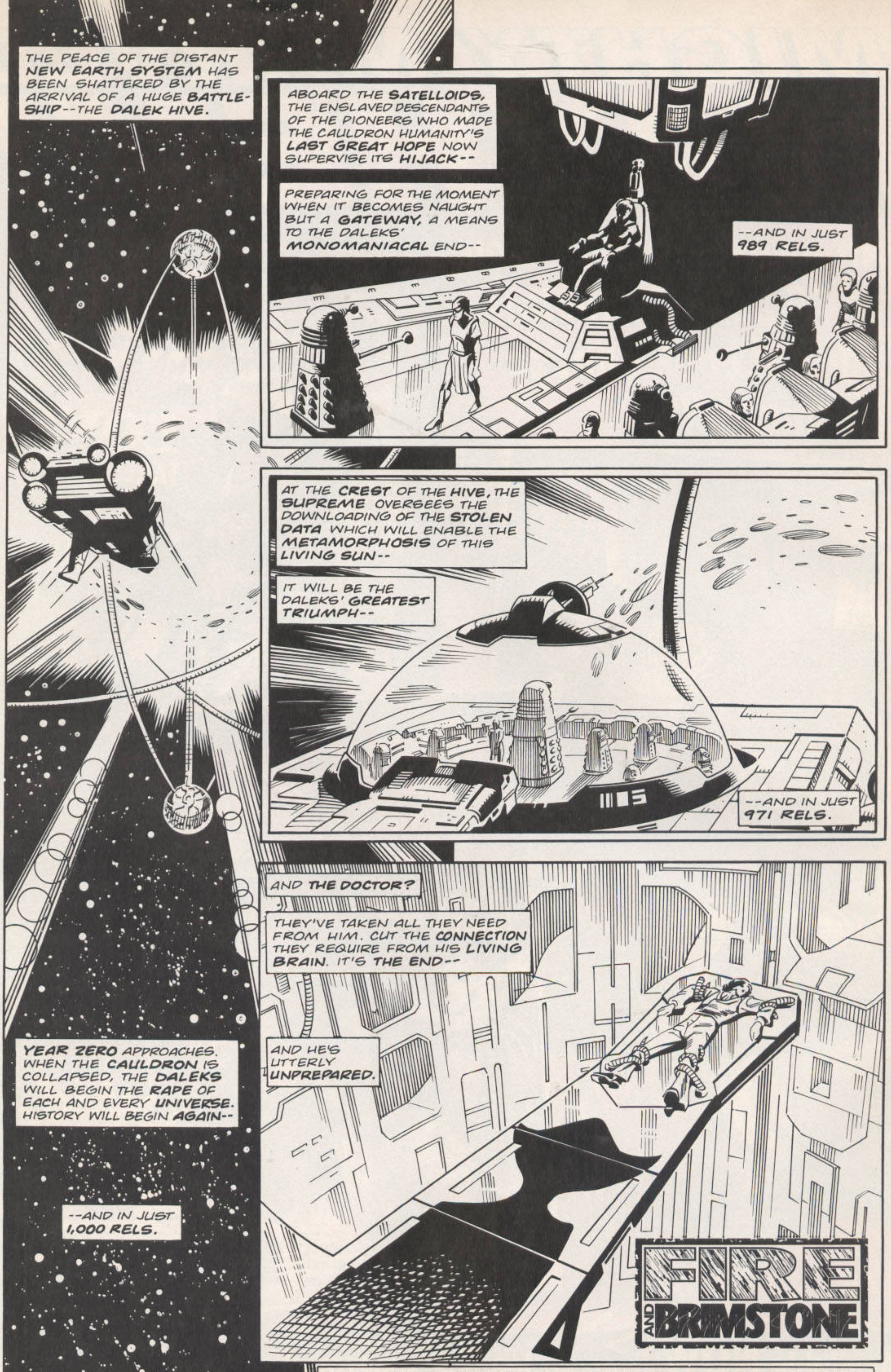
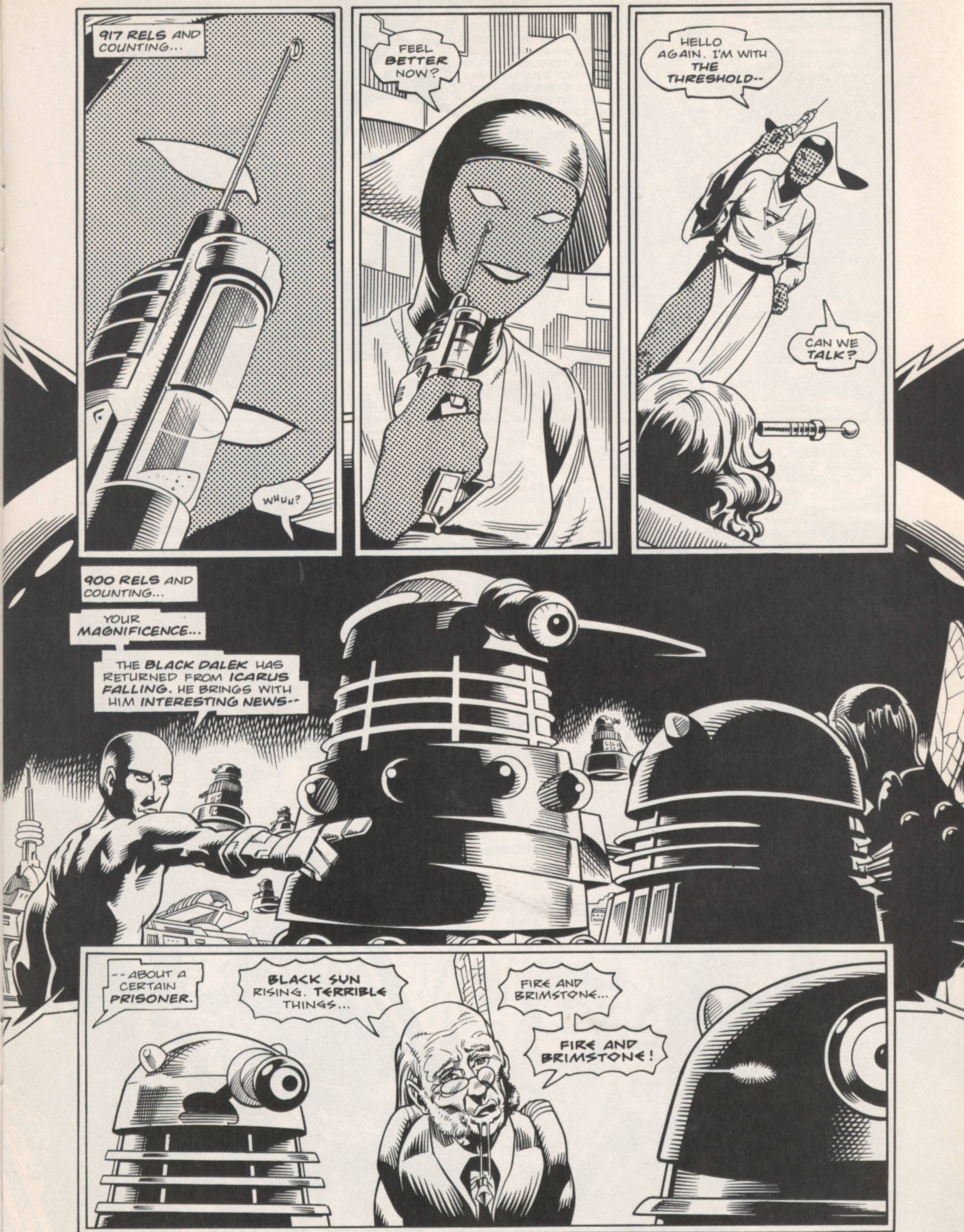
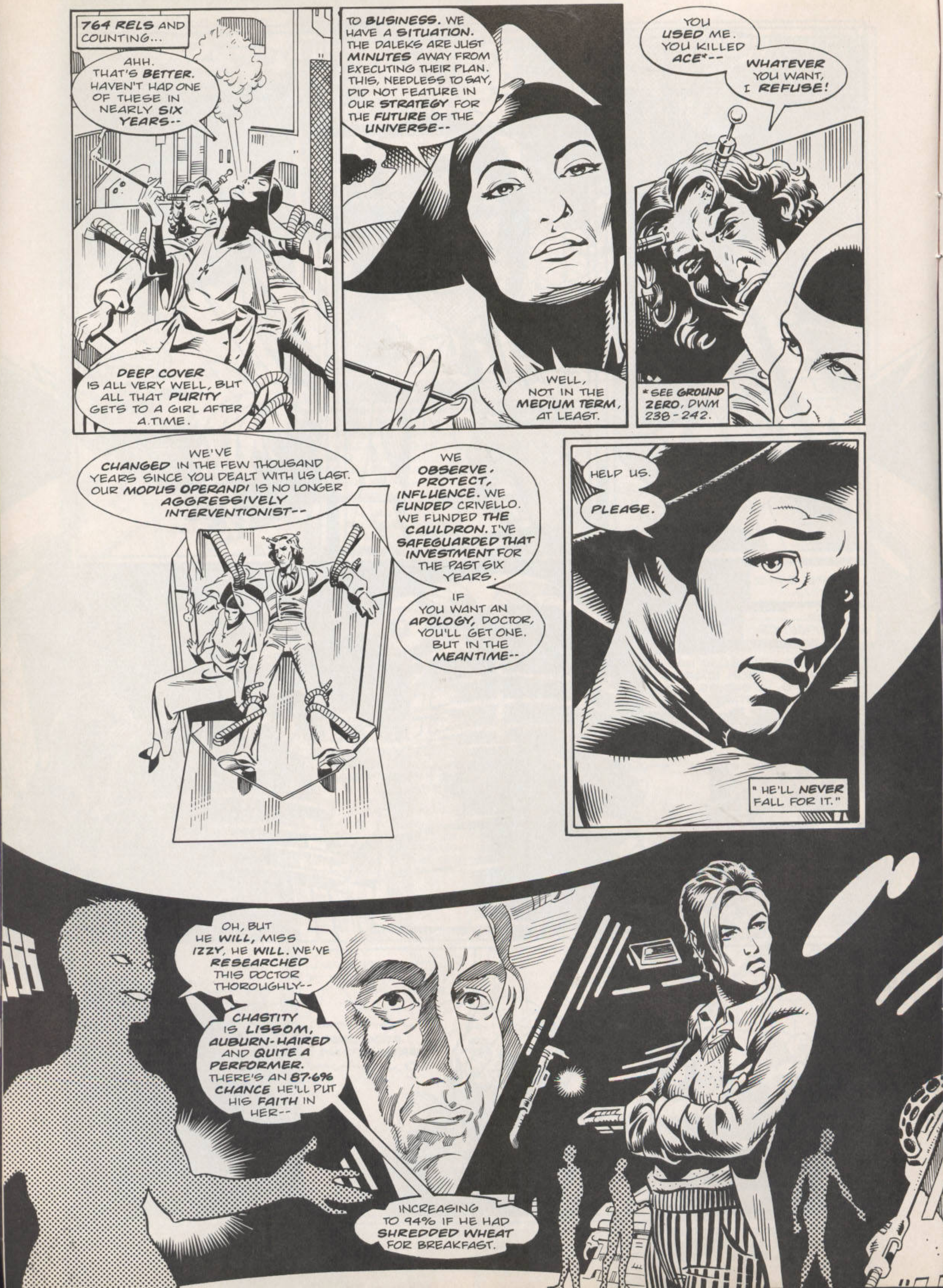
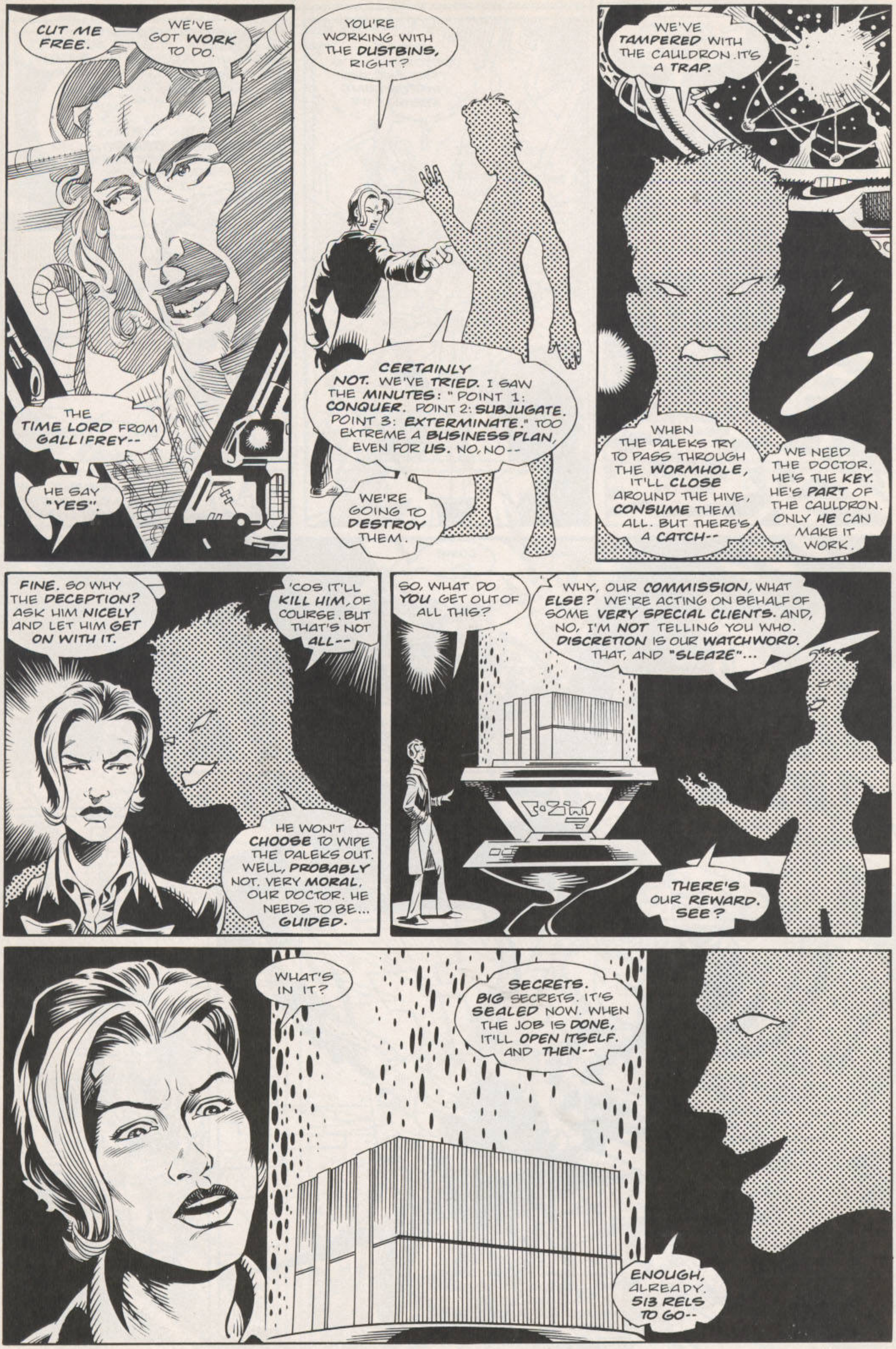

THE PEACE OF THE DISTANT NEW EARTH SYSTEM HAS BEEN SHATTERED BY THE ARRIVAL OF A HUGE BATTLESHIP--THE DALEK HIVE.
ABOARD THE SATELLOIDS, THE ENSLAVED DESCENDANTS OF THE PIONEERS WHO MADE THE CAULDRON HUMANITY'S LAST GREAT HOPE NOW SUPERVISE ITS HIJACK--
PREPARING FOR THE MOMENT WHEN IT BECOMES NAUGHT BUT A GATEWAY, A MEANS TO THE DALEKS' MONOMANIACAL END--
--AND IN JUST 989 RELS.
AT THE CREST OF THE HIVE, THE SUPREME OVERSEES THE DOWNLOADING OF THE STOLEN DATA WHICH WILL ENABLE THE METAMORPHOSIS OF THIS LIVING SUN--
IT WILL BE THE DALEKS' GREATEST TRIUMPH--
--AND IN JUST 971 RELS.
AND THE DOCTOR?
THEY'VE TAKEN ALL THEY NEED FROM HIM. CUT THE CONNECTION THEY REQUIRE FROM HIS LIVING BRAIN. IT'S THE END--
AND HE'S UTTERLY UNPREPARED.
YEAR ZERO APPROACHES. WHEN THE CAULDRON IS COLLAPSED, THE DALEKS WILL BEGIN THE RAPE OF EACH AND EVERY UNIVERSE. HISTORY WILL BEGIN AGAIN--
--AND IN JUST 1,000 RELS.

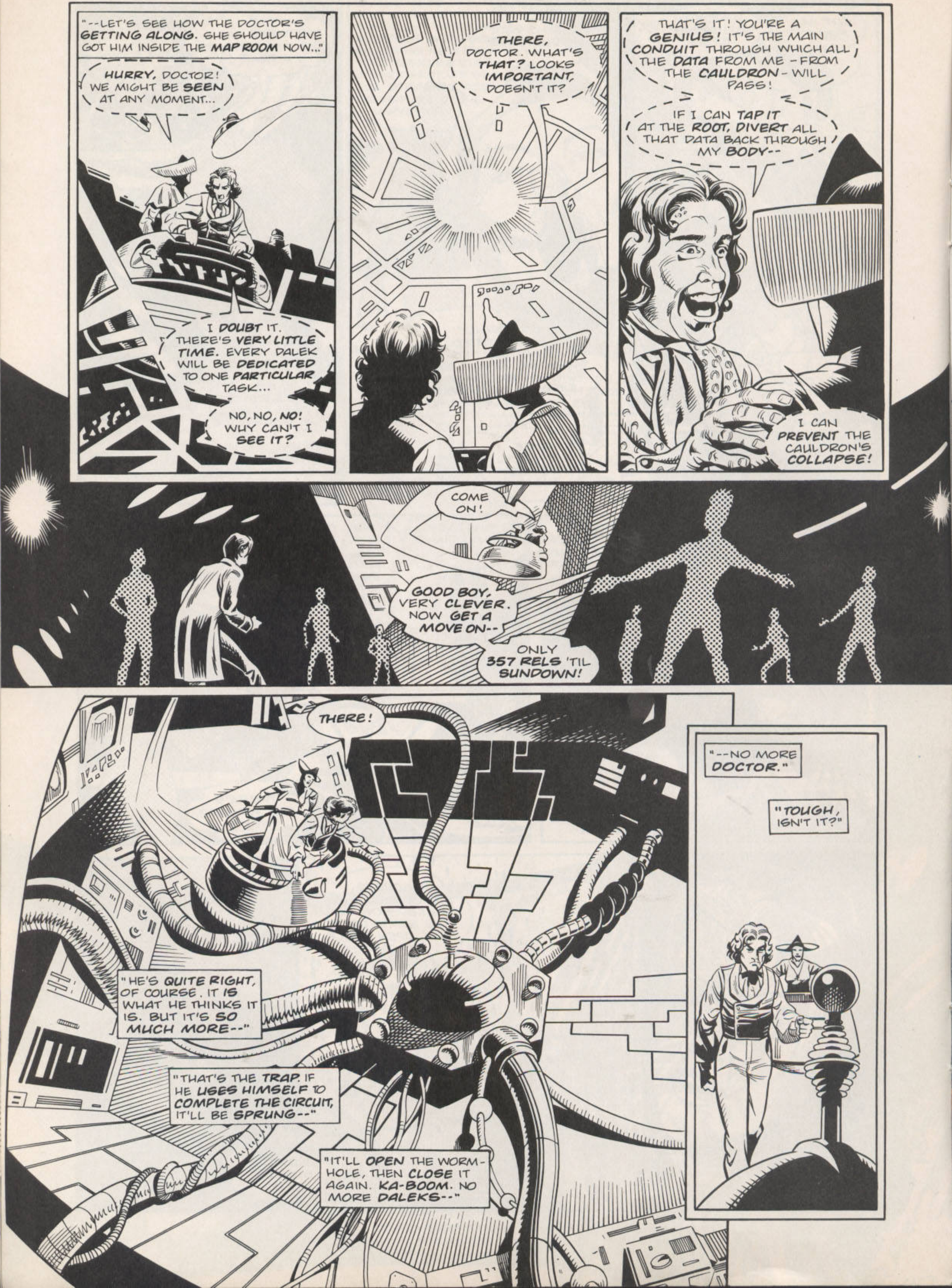
# FIRE AND BRIMSTONE

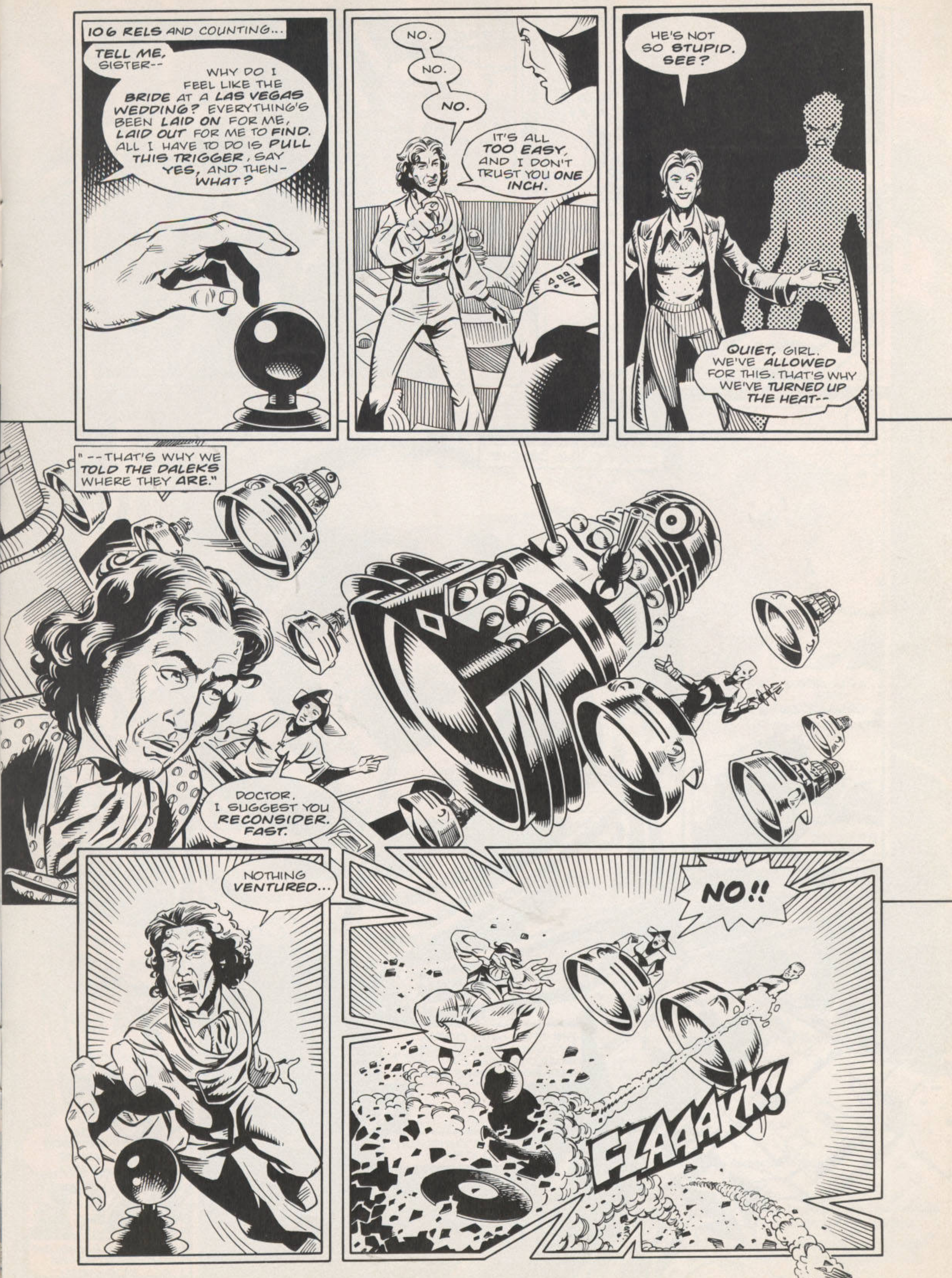
STORY: **ALAN BARNES** PENCILS: **MARTIN GERAGHTY** INKS: **ROBIN SMITH**
LETTERING: **ELITTA FELL** EDITORS: **GARY GILLATT + SCOTT GRAY**

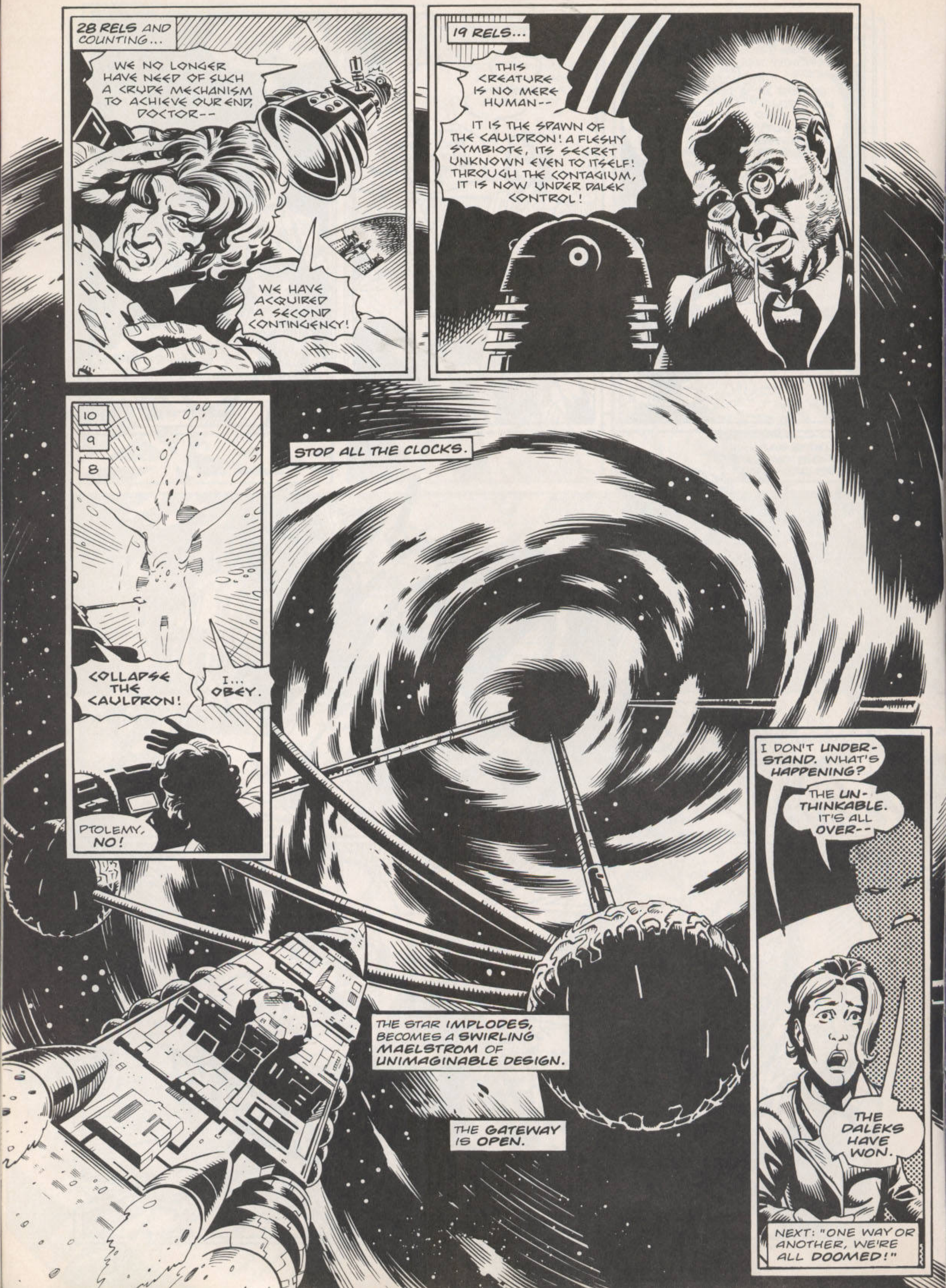

917 RELS AND COUNTING...
WHUH?
FEEL BETTER NOW?
HELLO AGAIN. I'M WITH THE THRESHOLD--
CAN WE TALK?
900 RELS AND COUNTING...
YOUR MAGNIFICENCE...
THE BLACK DALEK HAS RETURNED FROM ICARUS FALLING. HE BRINGS WITH HIM INTERESTING NEWS--
--ABOUT A CERTAIN PRISONER.
BLACK SUN RISING. TERRIBLE THINGS...
FIRE AND BRIMSTONE...
FIRE AND BRIMSTONE!


764 RELS AND COUNTING...
AHH. THAT'S BETTER. HAVEN'T HAD ONE OF THESE IN NEARLY SIX YEARS--
DEEP COVER IS ALL VERY WELL, BUT ALL THAT PURITY GETS TO A GIRL AFTER A TIME.
TO BUSINESS. WE HAVE A SITUATION. THE DALEKS ARE JUST MINUTES AWAY FROM EXECUTING THEIR PLAN. THIS, NEEDLESS TO SAY, DID NOT FEATURE IN OUR STRATEGY FOR THE FUTURE OF THE UNIVERSE--
WELL, NOT IN THE MEDIUM TERM, AT LEAST.
YOU USED ME. YOU KILLED ACE*--
WHATEVER YOU WANT, I REFUSE!
*SEE GROUND ZERO, DWM 238-242.
WE'VE CHANGED IN THE FEW THOUSAND YEARS SINCE YOU DEALT WITH US LAST. OUR MODUS OPERANDI IS NO LONGER AGGRESSIVELY INTERVENTIONIST--
WE OBSERVE, PROTECT, INFLUENCE. WE FUNDED CRIVELLO. WE FUNDED THE CAULDRON. I'VE SAFEGUARDED THAT INVESTMENT FOR THE PAST SIX YEARS.
IF YOU WANT AN APOLOGY, DOCTOR, YOU'LL GET ONE. BUT IN THE MEANTIME--
HELP US.
PLEASE.
" HE'LL NEVER FALL FOR IT."
OH, BUT HE WILL, MISS IZZY, HE WILL. WE'VE RESEARCHED THIS DOCTOR THOROUGHLY--
CHASTITY IS LISSOM, AUBURN-HAIRED AND QUITE A PERFORMER. THERE'S AN 87.6% CHANCE HE'LL PUT HIS FAITH IN HER--
INCREASING TO 94% IF HE HAD SHREDDED WHEAT FOR BREAKFAST.


CUT ME FREE.
WE'VE GOT WORK TO DO.
THE TIME LORD FROM GALLIFREY--
HE SAY "YES".
YOU'RE WORKING WITH THE DUSTBINS, RIGHT?
CERTAINLY NOT. WE'VE TRIED. I SAW THE MINUTES: "POINT 1: CONQUER. POINT 2: SUBJUGATE. POINT 3: EXTERMINATE." TOO EXTREME A BUSINESS PLAN, EVEN FOR US. NO, NO--
WE'RE GOING TO DESTROY THEM.
WE'VE TAMPERED WITH THE CAULDRON. IT'S A TRAP.
WHEN THE DALEKS TRY TO PASS THROUGH THE WORMHOLE, IT'LL CLOSE AROUND THE HIVE, CONSUME THEM ALL. BUT THERE'S A CATCH--
WE NEED THE DOCTOR. HE'S THE KEY. HE'S PART OF THE CAULDRON. ONLY HE CAN MAKE IT WORK.
FINE. SO WHY THE DECEPTION? ASK HIM NICELY AND LET HIM GET ON WITH IT.
'COS IT'LL KILL HIM, OF COURSE. BUT THAT'S NOT ALL--
HE WON'T CHOOSE TO WIPE THE DALEKS OUT. WELL, PROBABLY NOT. VERY MORAL, OUR DOCTOR. HE NEEDS TO BE... GUIDED.
SO, WHAT DO YOU GET OUT OF ALL THIS?
WHY, OUR COMMISSION, WHAT ELSE? WE'RE ACTING ON BEHALF OF SOME VERY SPECIAL CLIENTS. AND, NO, I'M NOT TELLING YOU WHO. DISCRETION IS OUR WATCHWORD. THAT, AND "SLEAZE"...
THERE'S OUR REWARD. SEE?
WHAT'S IN IT?
SECRETS. BIG SECRETS. IT'S SEALED NOW. WHEN THE JOB IS DONE, IT'LL OPEN ITSELF. AND THEN--
ENOUGH, ALREADY. 513 RELS TO GO--


"--LET'S SEE HOW THE DOCTOR'S GETTING ALONG. SHE SHOULD HAVE GOT HIM INSIDE THE MAP ROOM NOW..."
HURRY, DOCTOR! WE MIGHT BE SEEN AT ANY MOMENT...
I DOUBT IT. THERE'S VERY LITTLE TIME. EVERY DALEK WILL BE DEDICATED TO ONE PARTICULAR TASK...
NO, NO, NO! WHY CAN'T I SEE IT?
THERE, DOCTOR. WHAT'S THAT? LOOKS IMPORTANT, DOESN'T IT?
THAT'S IT! YOU'RE A GENIUS! IT'S THE MAIN CONDUIT THROUGH WHICH ALL THE DATA FROM ME - FROM THE CAULDRON - WILL PASS!
IF I CAN TAP IT AT THE ROOT, DIVERT ALL THAT DATA BACK THROUGH MY BODY--
I CAN PREVENT THE CAULDRON'S COLLAPSE!
COME ON!
GOOD BOY, VERY CLEVER. NOW GET A MOVE ON--
ONLY 357 RELS 'TIL SUNDOWN!
THERE!
"HE'S QUITE RIGHT, OF COURSE. IT IS WHAT HE THINKS IT IS. BUT IT'S SO MUCH MORE--"
"THAT'S THE TRAP. IF HE USES HIMSELF TO COMPLETE THE CIRCUIT, IT'LL BE SPRUNG--"
"IT'LL OPEN THE WORMHOLE, THEN CLOSE IT AGAIN. KA-BOOM. NO MORE DALEKS--"
"--NO MORE DOCTOR."
"TOUGH, ISN'T IT?"


106 RELS AND COUNTING...
TELL ME, SISTER--
WHY DO I FEEL LIKE THE BRIDE AT A LAS VEGAS WEDDING? EVERYTHING'S BEEN LAID ON FOR ME, LAID OUT FOR ME TO FIND. ALL I HAVE TO DO IS PULL THIS TRIGGER, SAY YES, AND THEN- WHAT?
NO.
NO.
NO.
IT'S ALL TOO EASY, AND I DON'T TRUST YOU ONE INCH.
HE'S NOT SO STUPID. SEE?
QUIET, GIRL. WE'VE ALLOWED FOR THIS. THAT'S WHY WE'VE TURNED UP THE HEAT--
"--THAT'S WHY WE TOLD THE DALEKS WHERE THEY ARE."
DOCTOR, I SUGGEST YOU RECONSIDER. FAST.
NOTHING VENTURED...
NO!!
FZAAAKK!


28 RELS AND COUNTING...
WE NO LONGER HAVE NEED OF SUCH A CRUDE MECHANISM TO ACHIEVE OUR END, DOCTOR--
WE HAVE ACQUIRED A SECOND CONTINGENCY!
19 RELS...
THIS CREATURE IS NO MERE HUMAN--
IT IS THE SPAWN OF THE CAULDRON! A FLESHY SYMBIOTE, ITS SECRET UNKNOWN EVEN TO ITSELF! THROUGH THE CONTAGIUM, IT IS NOW UNDER DALEK CONTROL!
10
9
8
COLLAPSE THE CAULDRON!
I... OBEY.
PTOLEMY, NO!
STOP ALL THE CLOCKS.
THE STAR IMPLODES, BECOMES A SWIRLING MAELSTROM OF UNIMAGINABLE DESIGN.
THE GATEWAY IS OPEN.
I DON'T UNDERSTAND. WHAT'S HAPPENING?
THE UNTHINKABLE. IT'S ALL OVER--
THE DALEKS HAVE WON.
NEXT: "ONE WAY OR ANOTHER, WE'RE ALL DOOMED!"

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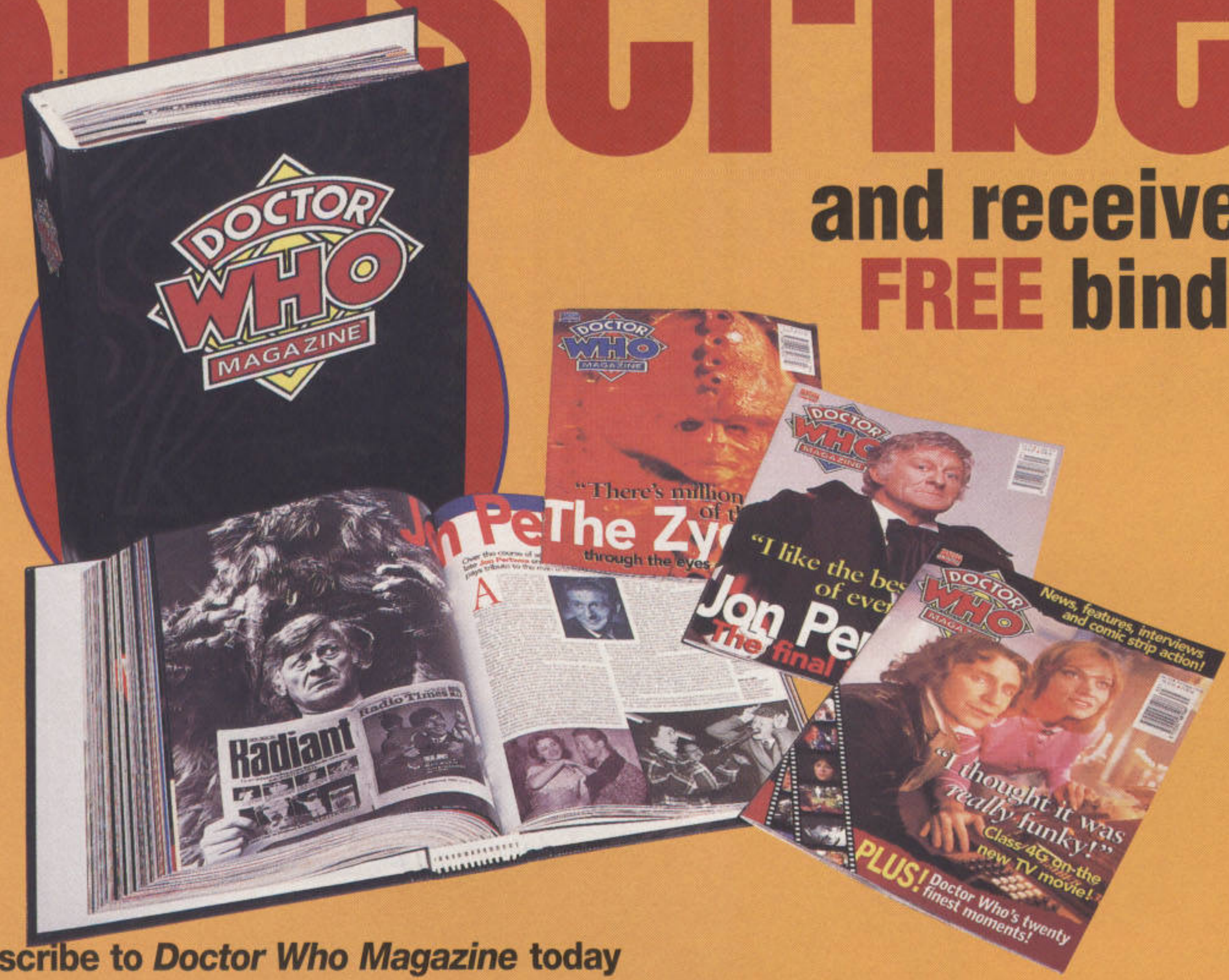

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# FIVE GO ADVENTURING *again*

*Doctor Who*'s 20th anniversary special was probably the most ambitious assignment given Peter Moffatt, the series' most prolific eighties director. Peter Griffiths listens in as he recalls the making of *The Five Doctors*, plus Sixth Doctor debut *The Twin Dilemma* – and a second Doctors crossover . . .

"There was so much to do with all the location work, studio sessions and filming at Ealing. That awful scene of the Cybermen being blown to bits – how many days was that going to take?" sighs director Peter Moffat recalling the challenges posed by putting together *The Five Doctors* – Cybermen, Daleks, Yeti, Time Lords, umpteen companions and all.

"I think it was attempting too much. There wasn't really enough motive for the whole thing to have happened. I liked the idea of it, but why the Doctors were all put through these games and things was never made clear. Philip Latham [villain Borusa] didn't really understand what he was doing. When it came to the grand manoeuvre at the end, he said, 'Why? What am I doing it for?' It was all very effective, and that game board was lovely, moving the little figures about, but why? I don't know whether there had been an original idea which had been abandoned, but it seemed to me that it was a haphazard combination of several people's ideas." Wholesale referencing of the series' history became more prevalent in the years following this. Peter feels that it might have affected the series adversely. "You got the impression that sometimes scripts were contrived in order to bring back somebody. I thought, particularly with *The Five Doctors* where people were dragged in and had little to do with the plot, that there was a feeling of 'We're not doing too well, so let's bring back a few popular characters and give it a film.'"

**"i think *The Five Doctors* attempted far too much"**

The filming was originally scheduled for May, but had had to be pulled back to March to secure Patrick Troughton's participation. "I can't remember when I was asked to do it. John [Nathan-Turner, the show's producer] had contacted Waris Hussein, *Doctor Who*'s first director, but he didn't want to go back. He was a big film director by then. There was no rush over it, so I think I had plenty of time. There were a lot of companions already in it, so I didn't have that much casting to do. I went with the designer, Malcolm Thornton, looking for all these locations in Wales when it was deep in snow. We nearly got stuck, then got lost, and we couldn't see anything! We went down into the slate mines to try and find suitable bits there. I think it actually fitted the script better not being all sunshine and flowers, but I have never been so cold in all my life. The ice and sleet when we were filming was terrible.

"There was a ludicrous scene on the top of the mountain. What was supposed to happen was that the Doctor picked up these sticks in a cave, made a bow and arrow, fired the rope across and then abseiled down. The script said: 'Happily, the Doctor makes the sticks into a bow and arrow.' As with the Great Vampire in *State of Decay*, I kept asking special effects how we were going to do it. I knew it wouldn't work. We got there, up on the cliff in an appalling gale, and there were literally just these sticks. Jon Pertwee hit the roof and refused to do the scene. JNT said, 'Let's hop into the car and work out what to do.' We were there for about half an hour, and finally Jon agreed that he would make a lasso, which was a bit less ridiculous than making arrows out of sticks. The poor Cybermen had been brought along to underneath the cliff to get shots of them starting to climb up, and they were practically dying of the cold by this time. The costume person rang up and said, 'There's an absolute

Slimy Mestor (Edwin Richfield), leader of the Gastropods: he'll make your blood boil in *The Twin Dilemma*

insurrection among the Cybermen down here!'"

Was it a problem moving a large cast and crew to Wales for two weeks? "Actually, it's far better than if everyone can get home at night. When you film inside the 50 mile limit, they go home in their cars and claim the overnight allowance, and arrive back late in the morning. When they stay together as a unit on location, everybody goes to the pub and gets to know each other much better. There was a great feeling on *The Five Doctors*, very nice indeed. It was the grand reunion of all time. They were all so happy to meet each other again that rehearsals were very pleasant. When we got down to work, everyone worked very hard. The Doctors were marvellous together, though Mr Baker [Tom, the Fourth Doctor] was not one of them. I thought the late Richard Hurndall did very well. He didn't want to do a complete imitation of Bill [William Hartnell, the First], and I thought he managed a very good compromise.

"Peter Davison had definitely settled by this time, but I don't think he was ever really at ease. He didn't like himself as the Doctor. I think he thought he was too young, and lacking in authority in a way. He also hated the long hair which John made him keep! He did a comedy series at the same time as *Doctor Who* for which he had to have short hair, but John wouldn't let him cut it all off, so he had this awful compromise of half-and-half. He always wanted to do something other than be Peter Davison. He wanted to be a character actor, so he was very happy when he got the occasional part. He gave a marvellous performance as a middle-aged tailor in an Arnold Bennett story. I was very impressed."

This story marked the only time Peter worked with the Doctor's nemesis, the Master. "Dear old Anthony Ainley was very easy to work with, and a funny man. I'm rather fond of him. No-one was ever allowed to see him in make-up because everything was false! He was always in a private cubicle so nobody could see when his wig came off! He was a bit older than he liked to give out. The Victorian actor Henry Ainley was his father."

Tom Baker had initially agreed to appear in *The Five Doctors*. I wondered if Peter saw the script which included him. "When I arrived the script still had Tom in it, but I was never given that version. John said to me, 'Tom said he'd do it, now he's saying he won't. We have to have a standby version.' By the time I was really getting ready for production, he had flatly refused. That odd bit of film from the Cambridge story [the incomplete *Shada*] was used to represent him instead, though I don't think the second bit worked. John chose the clips.

The Doctor (Richard Hurndall) and Susan (Carole Ann Ford) eyed up by an old friend. *The Five Doctors*

BBC Video [6]

"There were a lot of things left to chance on the production. The effect of putting the tower into the location filming was done at the last minute, and I just hoped we'd left enough space for it. The finished product was worrying because of the lack of story, but as a get-together of the Doctors it worked very well. It was also very popular in the States and Australia. It sold more videos than any other by far, and John now tells me that the BBC have issued a new version."

Peter isn't bitter that he wasn't consulted about the *Special Edition* released in 1995, but he does find it discourteous. "It isn't against one's contract because it's the property of the BBC, but I do think out of courtesy they should have told me what they were going to do. I'd have been very interested to work with them on it for free, if they'd asked me. They didn't even consult John. When he spoke to the publicity lady about it, she said, 'Oh, I'm sure I rang Peter Moffatt.' He said, 'No you didn't, and you didn't ring me either.' They just quietly got on with it. John was furious. He said it's very boring because it's ten minutes longer, and the added stuff should have been cut anyway. What's the point? Are they hoping just to double the sales? But John did say the effects are very much better. I never liked that nasty little triangle, so I'll be interested to see it. It still goes out under my name, as director, but I don't think it should be labelled the director's cut – perhaps the editor's cut!"

## "Philip Latham didn't really understand what he was doing"

When Peter returned to the programme at the end of 1983, a new Doctor and companion were waiting in *The Twin Dilemma*. "I didn't enjoy doing that story at all. It was the worst of all the ones I did, a terrible mish-mash. It didn't work. The twins and their mathematical formulas were a nice idea, but the original ending was completely different – the monster, Mestor, didn't appear. It all went off into space somewhere. I said to John, 'This is just impossible. We can't do this with the effects we've got.' The writer, Anthony Steven, was very ill at the time and couldn't cope, so the whole ending was rewritten by Eric Saward [the script editor] at the last minute when we were in rehearsal."

The problems didn't end there. Peter feels the

Gastropods looked dire, and he isn't overly fond of the twins either. "They had terribly flat voices, and they were unable to express anything in their faces. They were just blank. One of them went on acting, and I saw him some years later in a fringe production of *Henry IV* being rather good, much better than he was with me. They both had this terrible lisp. I worked with them as far as I could in rehearsals making them say 'r's, but they couldn't.

"It was JNT who wanted two identical same sex twins, so I found them in the casting directory *Spotlight*. There were very few to choose from. There were two girls who would have been alright, but John wanted boys for some reason. Out of the very few I saw, these were the only two who genuinely looked identical. Some of the cast never knew which was which. They played jokes in rehearsals all the time, pretending to be each other. They were nice lads, but as actors, no! I was surprised when Maurice Denham said he'd play Azmael, but all of his scenes were with these terrible twins. He was so good and patient with them, but I felt dreadful about giving him no support at all."

The Doctor (Colin Baker): newly regenerated – whether you like it or not . . . *The Twin Dilemma*

Colin Baker credits Peter Moffatt with a lot of help in forming his characterisation during rehearsals for *The Twin Dilemma*. "He was very, very unsure what sort of Doctor to be. Every time we got a new scene, he'd say, 'How do you think I should play this? Authoritatively? Jokey?' We thought up the basis of the character very much between us, working off each other. Colin had ideas, but he wanted to be different; he didn't want to steal mannerisms from any of the other Doctors."

Peter has nothing but praise for producer John Nathan-Turner, a man who elicits varying opinions from those who worked with him. "I always liked working with John. He was always very helpful, most constructive, and he never interfered. He always came to the filming and was there with suggestions – like that scene in *The Five Doctors* with Jon Pertwee. He said, 'Let's work it out', and 20 minutes later we had a scene. Then again, I enjoyed working with Julia Smith on *EastEnders*, and I've never met anyone else who did!' Peter laughs heartily at the memory. "She would get young directors and give them their first chance, and then treat them like children. She'd push them out of the way in the gallery and say, 'I want a close-up here.' I don't know how many she sacked in the middle of production before taking over herself! But she was alright with me, I think because I was more experienced than she was. Now, I know some people didn't like working with John, but he would never do that. He was good with the little things. On a freezing cold day, he would have drinks waiting for the crew. Unlike several producers I have worked with, he wouldn't go home early. He would be there with everyone else. He was superb with the publicity. He should have been in charge of BBC Enterprises.

"I enjoyed working with Eric Saward too. There was always a bit of a struggle going on between him and JNT; I don't know why. I think Eric thought he should be a producer, and John resented it. There was nothing big, but a sense of, 'Oh, Eric wants that, does he?' As a script-editor Eric was quite easy to work with. If you explained what you wanted to change and why, he wouldn't usually object. He was always careful about the regular characters being true to form. My basic trouble was with things that just seemed impossible or pointless – the motivation, not the dialogue. I used to work with authors in the days before script editors – they would see when something wasn't working and change it. But the BBC likes to keep the director away from the writer."

Peter's last directing work on *Doctor Who* was the popular Season Twenty-Two story *The Two Doctors*. "It was a very strong story with wildly different locations. Colin was well established, and there seemed to be enough to fill up the episodes. It didn't sag." Patrick Troughton was paired up with his old companion, Frazer Hines, for this return visit. Was it challenging for them to turn the clock back 15 years? "Frazer found it more difficult. He was quite conscious of being middle-aged and still playing this perpetual juvenile, though he pulled it off very well. He's a sort of Peter Pan, never growing old, and he was very quick with his movements. And dear Pat, I love him. He was one marvellous man. I'd known him for years and years, but *The Five Doctors* was the first time I'd worked with him. It was very difficult down in the slate mines, but he was wonderful hanging about for hours. He was in the next suite in the Hyatt Regency hotel at the 20th anniversary Chicago convention, and we met

## Yeeucchh!

**Replete with stabbings, gassings, dismemberment, rat-eating, blood-licking – not to mention splattery Sontarans streaming green gore – *The Two Doctors* was one of the few occasions in which visceral elements in *Doctor Who* were perhaps pushed too far.**

**"Yes, I was very worried about the violence," says Peter. "I kept asking if it was going to be cut, or if the programme might be affected because of it. The script seemed to me to contain material for after the nine o'clock watershed. I don't think John [Nathan-Turner] was remotely worried. I remember going to him saying that the sharpening of the knives, with Peri strapped to the table, seemed too much. There was a row over John Stratton's character eating human beings – the BBC didn't like it. I always felt that the video didn't come out for a long time because of it. Despite that, I thought *The Two Doctors* worked better than any of the others."**

Watch the birdies: Jacondons Drak and Noma (Barry Stanton and Oliver Smith). *The Twin Dilemma*

## Blessed be the name?

**T***he Two Doctors* marked Peter's directorial *adieu* to the show. "I didn't really watch the series after I finished working on it," he confesses, "though I would look at the cast list, and if there was an actor I knew I'd watch. I didn't like Sylvester McCoy's Doctor very much as a character. He was too puckish and twee. I very much wanted to have Brian Blessed as the Doctor, and I tried to convince John [Nathan-Turner] of it . . ." The rumbustious Blessed, formerly *Z Cars*' Fancy Smith, had gone on to star in more prestigious productions such as *I, Claudius* [pictured]; at one time, he'd been much-fancied to portray the Doctor's sixth persona. "I thought it was time to go back to an authoritative figure, but John went the opposite way. You always hear people talk about Jon Pertwee's authority, and that gradually frittered away as they went on. Brian Blessed would have brought that feeling back." Blessed would appear as the loud Yrcanos in *The Trial of a Time Lord* Parts Five to Eight, and was later slated to feature as villain Hawkspur in the ultimately scuppered 30th anniversary special *The Dark Dimension*.

up an awful lot. I loved the way he and John Stratton worked together on *The Two Doctors*. They really hit it off. All the dialogue where Patrick is an Androgum and they are heading off into town was ad-libbed, but we left in the stuff about 'shepherds pie' because it was so funny."

Elizabeth Spriggs, later to play Tabby in *Paradise Towers*, was originally cast as Chessene, but she was replaced at a very late stage. "I sacked her. She refused to rehearse for the location filming. I don't know whether she'd fixed herself up a broadcast for the same time, but her agent said, 'Ms Spriggs never does extra rehearsals for filming.' I said, 'Then she doesn't play the part either.' We had a very quick recast on Chessene. I suggested Jacqueline Pearce, though John was a bit worried because she'd been in *Blake's 7*. I'd done a play with her for Yorkshire Television, and I enjoyed working with her very much. Her wig didn't arrive on location when it was supposed to, so we had to postpone the Chessene scenes for a couple of days. In the end, our lovely Welsh make-up girl rushed out to a local hairdressers, bought some false hair and made one up in an evening."

Goodnight, sweet prince: restaurateur Oscar (James Saxon) gets skewered. *The Two Doctors*

The location was Spain, one of *Doctor Who*'s rare instances of overseas filming. "After freezing in Wales, temperatures were up to 110 degrees, but it was dry heat. The actors in the Sontaran costumes really suffered. We had to shoot for only a few minutes at a time, otherwise they'd have suffocated. There were problems shooting in the middle of the tourist season in the old town of Seville as well. We had to include people in the scenes and ask them just to carry on behaving normally. We planted extras in the cafe, and I did a Hitchcock and appeared myself!

> "I was very worried about the violence in *The Two Doctors*"

**D**espite the late arrival of Jacqueline Pearce's wig and problems with the film necessitating a reshoot of the scenes between Oscar Botcherby and Anita in the olive grove, the shooting was completed so economically that a scene intended for studio was actually able to be transferred to location on the last day. "I know some directors who arrive at the location, and the unit manager asks where they are going to shoot from. They decide on one direction, so the unit cars and everything else are placed out of shot. Then the director ums and ahs and changes his mind, and all the vehicles have to be moved again. That's fine if you've got six months to shoot it in! It was a very tight schedule, and adding the fact that it was so hot and we had to retake the shots with Carmen, I thought we did rather well."

And so Peter Moffatt's professional relationship with *Doctor Who* came to an end. He wasn't asked to come back, perhaps because of Michael Grade's dictate that the show be revamped following its 1985 hiatus. (Indeed, of all its pre-cancellation directors, only Ron Jones ever returned.) "I think it was a policy, or maybe John thought I was getting too old. I later went down to Brighton to see a pantomime that Colin was in, and it was then that John Nathan-Turner told him then he wasn't going to come back. He was absolutely shattered. It's a wonder the BBC didn't sack JNT as well . . ."

A phone call from the producer in 1988 renewed Peter's association with the programme. "It was the 25th anniversary story, *Silver Nemesis*, and I thought John was going to ask me to direct it! He actually wanted a gimmick of people who had been connected with it before disguised as extras. Nick Courtney was dressed up, with a French accent, and it didn't matter with the writers and directors because nobody knew what we looked like. We did one scene outside what was supposed to be Windsor Castle with that lady who impersonates the Queen, and I got talking to one of the other extras. He was astonished. He said, 'I don't know what's going on. We've never been treated so well in all our lives!' John came and asked if we wanted a drink, and took us all to the pub in the lunch break, and he couldn't very well say he only wanted to take certain extras! The others didn't know who we were, so they just thought things had taken a wonderful turn for the better as far as extra-dom was concerned. I got a repeat fee for an overseas sale, and it was practically as much I got for directing! I couldn't believe it!"

In summation, Peter Moffatt cites working on *Doctor Who* as always interesting and always varied. "It wasn't an easy show to do because some of it was so rushed and under-budgeted, but I always go wonderful co-operation from the people in the office. We got the latest effects, and there were a lot of demonstrations of the equipment. It was fascinating finding out what the latest BBC technology was. The idea of competing with *Star Trek* is sadly now almost impossible for a low-budget studio show, so perhaps all good things must come to an end." DWM

Two Doctors, lightly toasted . . .

BBC Video [3]

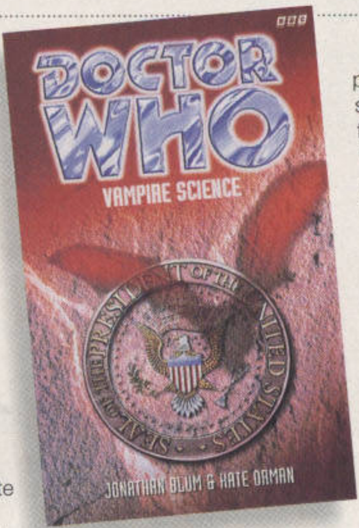
# Shelf Life

**In which a new Doctor learns that fangs can only get bitter**

**And Dave Owen finds that getting one's teeth into a book can be murder.**

## DOCTOR WHO: VAMPIRE SCIENCE

**Novel** BBC Books **Featuring** The Eighth Doctor, Sam **Authors** Jonathan Blum and Kate Orman **RRP** £4.99 **ISBN** 0 563 40566 X **Available** 7 July



*Shelf Life* felt momentarily piqued last year when **DWM**'s editor exercised his prerogative to pen his own review of Universal's TV Movie. As if to compensate, *Vampire Science* now affords this column the chance to evaluate a story which features the Eighth Doctor running around San Francisco with a female crusader against death who is fascinated by more than just his origin. Just as last month's *The Eight Doctors* sought to evoke the series' past by revisiting the setting of its first ever story, *Vampire Science* far more usefully establishes the current state of play by using the setting and frequently the tone of the TV Movie; it's easy to imagine Paul McGann speaking the Doctor's lines, and visualise the grandiose interior of his TARDIS.

Not only have the authors studied what little is known of the latest Doctor, such as his habit of getting people to do what he wants by threatening to kill himself, but they have extrapolated and added carefully – giving him, for example, a pair of bifocals, a model railway set, and a collection of butterflies. The result is a character who once again exerts a fascination on the observer; towards the end of his previous print incarnation he was becoming perhaps too familiar through sheer longevity. Less compelling is Samantha Jones, the latest curmudgeonly London teenager to join the TARDIS; too similar to Ace at first, she may well develop into a more interesting character in her own right over the next few books, helped partly by Jon and Kate's decision to set this book three years later for her than *The Eight Doctors*.

**The Doctor gives equal priority to the vampires and Carolyn's love life**

The Doctor and Sam are joined by Carolyn McConnell, a character unmistakably rooted in the film's Grace Holloway. At first, she appears to be Grace in all but name, but does evolve into a far more interesting character – and, tellingly, I never once visualised her as Daphne Ashbrook. Her relationship with her boyfriend is jeopardised not only by his greater trauma than she at the vampires they encounter, but also by her attraction (mainly intellectual) to The Doctor, whose appealing characteristics include giving equal priority to dealing with San Francisco's coven of vampires and sorting out Carolyn's relationship.

Neither of the authors is from the UK, with the result that the novel is written exclusively outside the English idiom – a long-overdue and refreshing change. The Doctor is not said to "reckon" or "calculate", but rather "figures", for example. There's the very occasional slip, such as Sam referring to herself as a "high school kid", but this is trivial – as is the frequently questionable use (see *Beyond the Sun*) of "their" instead of "his" or "hers", but as the Doctor makes a convincing speech herein concerning the futility of grammatical tyranny, I shall desist from criticism.

Indeed, Jon and Kate employ a mature and sophisticated storytelling style throughout, often relating events from individual viewpoints, emphasising those which affect each narrator. Like real testimonies, they are extremely matter-of-fact about the core events, and more vivid concerning specific insights. So when the world-weary Doctor Shackle voluntarily elects to abandon mortal life and become a vampire, he wastes no time contemplating what he is doing, but rather concentrates on the mundane physical effects, far more memorably.

The latest of many appearances of vampires in *Doctor Who* fiction, this book focuses on the creatures' moral ambiguity. All of the 14 undead were human once and share humanity's spectrum of ethical diversity, with one important difference – they must kill in order to survive. This provides the Doctor's dilemma – they must be stopped from killing, but he has no more right to kill them than a cat owner has to put down his pet for bringing dead birds into the house.

With easily identifiable themes such as this, and more generally the futility or otherwise of attempting to fight against death, this is a far more intellectually rewarding read than *The Eight Doctors*, and proof (if it were needed) that excellent *Doctor Who* can come from outside the UK.

### Talking Books
### Jonathan Blum & Kate Orman

**Is Carolyn really Grace [right]?**

**KO** Actually, we wrote Grace quite differently to Carolyn – more confident, more witty. We were a few chapters deep when the BBC asked us to remove Grace, and we rewrote most of her scenes from scratch, though her role in the plot couldn't change much.

**What's this *Time Rift* thing mentioned in the book?**

**JB** It was a student video project I did – a complete Seventh Doctor story, which I still hope to convert into a novel someday.

**KO** My first glimpse of Jon was of him dressed as the Seventh Doctor in a rough cut of *Time Rift*. Make of this what you will!

**What's it like collaborating with your fiancé?**

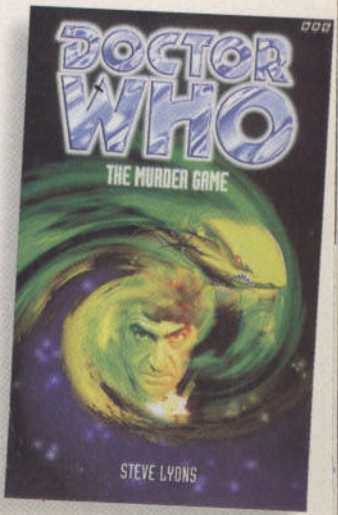
**KO** Half the work! Plus I have someone who can always remember what's going on in the story, which I never can.

**On British English**

**JB** We tried to keep the British characters speaking and thinking British – but if it didn't work, think of this as revenge at last for Bill Filer and Tegan Jovanka . . .

## DOCTOR WHO: THE MURDER GAME

**Novel** BBC Books **Featuring** The Second Doctor, Ben, Polly **Author** Steve Lyons **RRP** £4.99 **ISBN** 0 563 40565 1 **Available** 7 July



With many *Doctor Who* novels it's possible to have some idea what they'll be like from the name of the author. Not so with Steve Lyons, who eschews stylistic homogeneity for a more diverse approach. *The Murder Game* is as distinct from his previous *Killing Ground* as that was from his other works – perhaps unfortunately, since with *Killing Ground* he had hit on a theme (brutalism versus humanism) that might have stood him well over several volumes. However, Steve seems so restless that he now explores multiple idioms within one book.

*The Murder Game* begins like one of the early Target novelisations of the Patrick Troughton stories it is set between. The TARDIS is out of control and Ben Jackson is musing on his fate since coming aboard the vessel. Once the craft has materialised aboard a run-down orbiting space hotel, and its occupants formally described, the style gives way to a more modern form. Like both *The Robots of Death* and *The Trial of a Time Lord* Parts Nine to Twelve, this pays homage to Agatha Christie's *Murder on the Orient Express*, but with the additional complexity of setting a real murder mystery within a role-playing murder mystery weekend.

Not only is the story more sophisticated, but is told more knowingly, with allusions to the regular anecdotes of those who made *Doctor Who*. So when Polly compares the Doctor to a windjammer captain, it's with the expectation that the reader will be familiar with Patrick Troughton's assertion that that was how he considered playing the role, and Alpha Centaurians will only be "suspicious-looking" once one has heard Terrance Dicks relate *Curse of Peladon* director Lennie Mayne's assessment of their anatomy. All harmless fun, but I begin to suspect the author's motives when he apparently sets up the risk of the space hotel burning up on re-entry to the Earth's atmosphere over Western Europe just to allude to one of William Hartnell's most celebrated 'fluffs' (see "Spain" in Lyons' co-authored *The Completely Useless Encyclopedia*).

My concerns for the integrity of the story had by this time become purely academic, however. The form of the murder mystery dictates a large cast of characters at the outset, and in order to preserve the identity of the killer, the author must perforce avoid providing insight into their personalities that might help distinguish them from one another. Accordingly, I felt little more than relief every time the murderer struck, since it made my chances of distinguishing the survivors more realistic. The only three characters with surefire alibis are Polly, Ben and the Doctor – whose thoughts we are seldom privy to, so the bulk of this book's introspection falls to Ben and Polly. The sailor, in particular, is portrayed authentically, and those who met him for the first time with last month's release of *The War Machines* will find him consistently, albeit more deeply, depicted. Those lacking the patience to follow the plot for the first 150 pages will find them unrewarding, especially since the science-fictional elements do not emerge until later with the arrival of the Selachians – an aquatic race of spacefarers whose spacesuits and ships contain water. Their plan, which involves a lethal computer virus, precipitates a gripping sequence as, once unleashed in the computer systems of the hotel, the virus tries to eliminate Ben.

An unpromising start yields to an exciting conclusion that's ambitious but always true to the ethos of the early Second Doctor stories. Nevertheless, my favourite book about aliens taking over an orbiting space hotel is still *Charlie and the Great Glass Elevator*.

## Talking Books Steve Lyons

**On that 'difficult' Second Doctor**

"It hadn't occurred to me that the Second Doctor would be hard to write until other people started saying it, then it became something I had to think about. I don't think he's ever done much out of character in the book, though. It's just that his personality never came from the script, it came from Patrick Troughton himself – his gestures, expressions and tones and the way he could change those things so much in the course of one line. You can't capture all that in writing, but I did try to mention what the Doctor was doing with his hands, face, and voice more than anyone else."

## THE NEW ADVENTURES: BEYOND THE SUN

**Novel** BBC Books **Featuring** Bernice, Jason Kane **Author** Matthew Jones **RRP** £4.99 **ISBN** TBA **Available** 17 July

Within his opening chapter, Matthew Jones convinces that he has significantly developed his storytelling technique since *Bad Therapy*, his full-length debut of last year. The image of a genetic scientist diving into a swimming pool in the basement of a university to attend to the birth of a youngster from one of the giant shells, or Blooms, resting beneath the water, immediately excites the reader's interest. Why are octets of children regularly born from these organic artefacts? What are they doing here? And has the author slyly named them after the looms of Gallifrey? All is revealed, but gradually throughout the book. The author is well aware that pacing is not just about rationing what happens to his characters, but rationing the characters themselves, so that we continue to learn about them after they have been introduced.

THE NEW ADVENTURES
NA
BEYOND THE SUN
MATTHEW JONES

*Beyond the Sun* is refreshingly different from the preceding two Bernice *New Adventures* (what a ghastly mouthful – what will we call them?) avoiding Bernice's cosy existence on Dellah. The main link with the archaeologist's past is the reappearance of her ex-husband, Jason. Jason's potential lies in the complex influence he holds over Bernice's emotions; their pairing thus transcends any previous relationship between companions of the Doctor, and is expertly used here by the author. Bernice acquires a pair of companions herself, both instantly recognisable first-year undergraduates – a terrified male virgin and cynical rich girl.

As with *Bad Therapy*, this book is about relationships. So well-drawn are the characters that an alien civilisation with an utterly different moral code is portrayed vividly and memorably. I realised with a shock that in this new Doctorless world, Bernice can't rely on the Time Lord gift, or TARDIS telepathic field (or something) to translate her speech universally. This typifies her new independence; there is no need for a Doctor substitute character in *Beyond the Sun*, yet she hasn't acquired superhuman abilities overnight. It is deeply satisfying to watch her get by on her wits and insight alone.

This memorable and moving book is let down only by the author's persistent abuse of pronouns. "If there had been a town planner then they must have been easily distracted" may be politically correct, by not specifying the individual's gender, but is grammatically ugly, forcing the plural "they" to refer to a single person.

Well, I had to find *something* to criticise.

## THE DOCTOR WHO PRODUCTION GUIDE VOLUME TWO: REFERENCE JOURNAL

**Publication** DWAS Reference Department **Authors** David Brunt, Andrew Pixley, Keith Armstrong **RRP** £10.00 including postage and packing **Available** June, from DWAS (Journal), PO Box 519, London, SW17 8BU

The authors clearly feel apologetic about something; Andrew Pixley's introduction implores readers not to read this book from cover to cover, fearing for their sanity. I don't think he has too much to worry about; the title and origin clearly signal that this is a volume to be consulted rather than digested, like the *Oxford English Dictionary* (which few have read, but many have spent blissful afternoons looking up rude words within).

The only such titillation herein comes in the shooting schedule for the TV Movie, which details a scene known as "Grace bonks the Doctor". This is one of the less interesting facts I gleaned while leafing through this rigorous compendium of data mainly compiled from BBC documentation. Buried within the well laid-out tables of exact transmission times, rehearsal and recording venues, sources of music and so on lie facts which reminded me that I am still just as fascinated with *Doctor Who* as ever – that the reprise at the beginning of *The Survivors* comes from the version of *The Dead Planet* junked due to sound interference, for example.

My pleasure on being prompted to recall that an entire 1974 edition of *Blue Peter* was presented from *Doctor Who*'s sets was surprisingly intense. I'm not sure who this book is supposed to be used by, but the fact that I enjoyed both this and its predecessor *The Location Guide* so much is telling.

I like *Doctor Who*. It is a good hobby. Drink your weak lemon drink now if you have not drunk it already. **DWM**

THE DOCTOR WHO PRODUCTION GUIDE
VOLUME TWO: REFERENCE JOURNAL
UK GOLD

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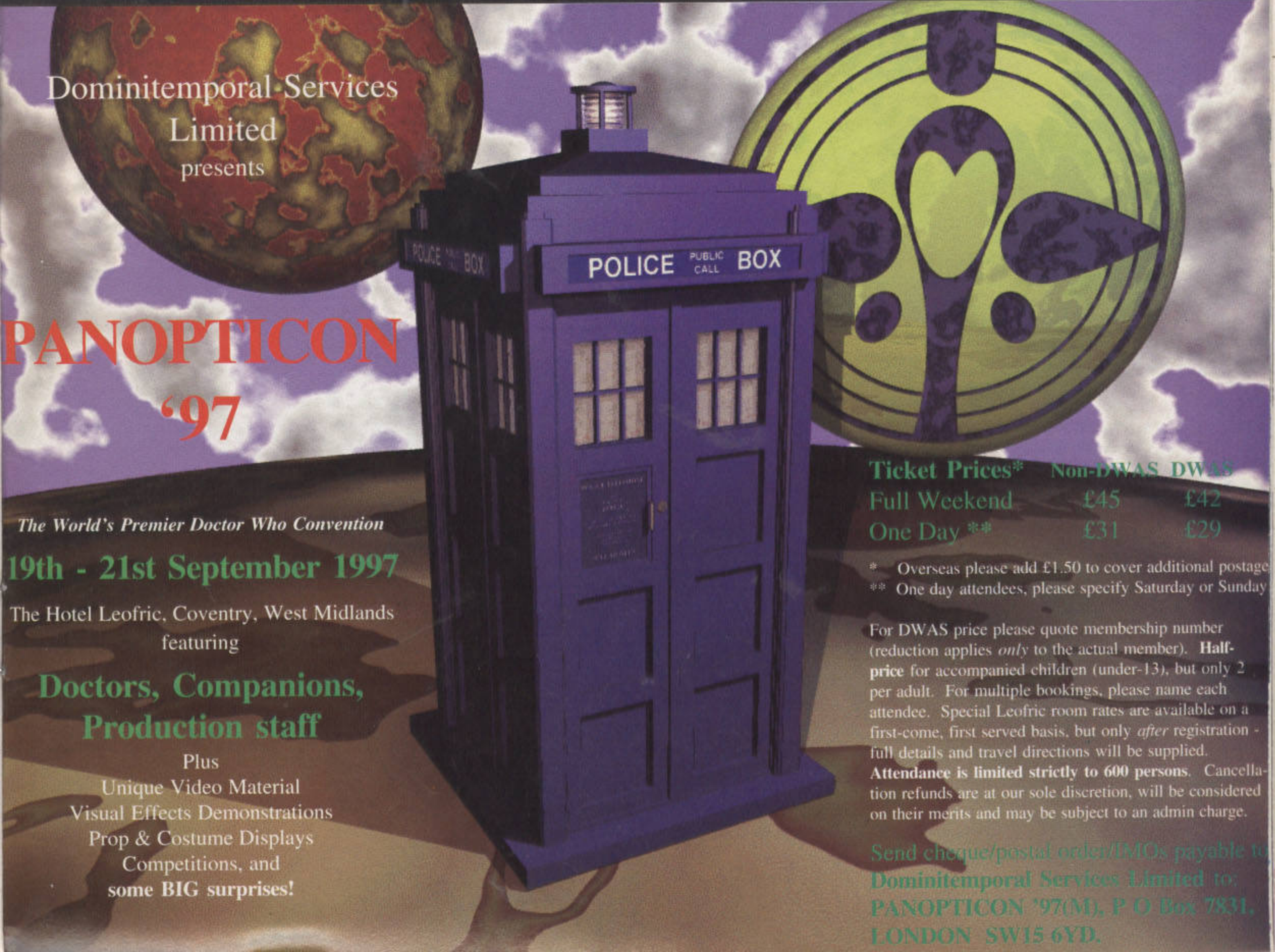

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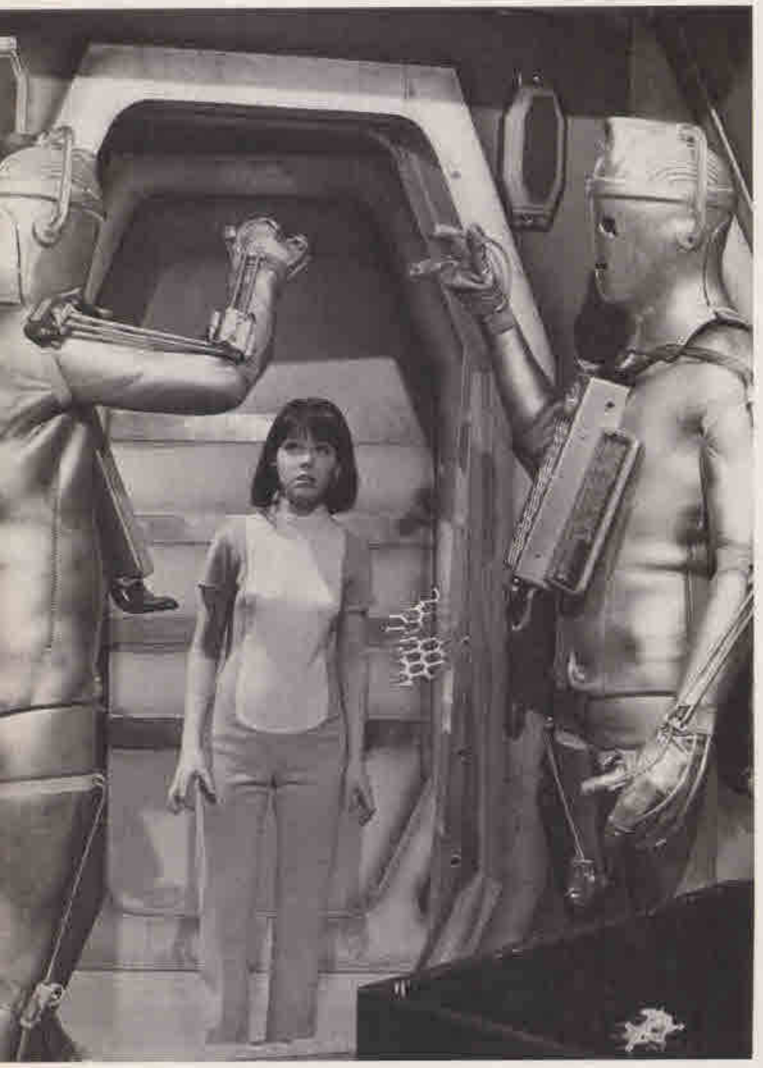
# THE WHEEL IN SPACE

A floating space wheel is attacked by the ghastly Cybermen – and the Second Doctor acquires a new companion . . . **Andrew Pixley** presents the behind-the-scenes story of a tense thriller typical of Season Five.



## EPISODE 1

Via the scanner screen, Jamie and the Doctor watch Victoria's waving image recede as the TARDIS departs Earth. Soon the craft is landing again, but a series of beautiful images displayed on the scanner warn the Doctor that his ship senses danger. A power overload causes the mercury links to vaporise, and the Doctor removes a control rod – the time vector generator – as he and Jamie escape the ship, the interior of which reverts to that of an ordinary police box.

The TARDIS is in the motor section of a rocket which seems to be deserted. The control room is locked; inside is a small robot which tends an alien device and patrols the rocket's corridor. When the rocket lurches onto a new course, the Doctor is thrown off-balance and concussed. As the rocket comes into range of a space station, the robot supervises the launching of a series of balloon-like objects which float across space to the satellite. The robot advances on the cabin where the Doctor and Jamie are, and the weakened Doctor instructs Jamie to use the generator rod to destroy it.

BBC Video [3]

On board Station Three – the space wheel – Controller Jarvis Bennett decides that the apparently lifeless rocket ahead – identified as missing supply ship *Silver Carrier* – is a danger to his station. As the objects impact on the station's hull, he gives orders for the X-ray laser to destroy *Silver Carrier* . . .

## EPISODE 2

The crew are about to destroy the rocket when Jamie tries to shine the generator rod at the station; the resulting static indicates there is someone aboard, and crewmen are sent to investigate. The travellers are taken to the wheel where the Doctor is treated by second-in-command Dr Gemma Corwyn. Gemma is suspicious of Jamie, who is clearly lying about his presence on the rocket, and places him under the supervision of the station's young librarian, astrophysicist Zoe Heriot. Jamie is shown around the station, meeting Bill Duggan who explains to him the X-ray laser in the power room.

In the Operations and Communications Room, Jamie hears that Bennett has given the go-ahead to destroy *Silver Carrier*. In order to save the TARDIS, he sneaks off to the power room to sabotage the laser. Meanwhile, aboard the rocket, the alien machine ends its countdown. Two spheres become active. Shapes move inside. Suddenly, a silver fist smashes through the outer shell of one . . .

## EPISODE 3

Jamie squirts quick-set plastic into the laser capacitor bank and wrecks the mechanism before being grabbed by Duggan and Jarvis. Zoe discovers that a star in Messier 13 is about to go supernova; a race begins to rebuild the laser and thus protect the station from a deflected meteorite shower. While making repairs, Duggan sees a "space bug" – a Cybermat – but tells no-one about it. Later, he finds that the "bug" has sapped the life from the vital stock of Bernalium rods which power the laser.

Recovered, the Doctor evades questions about his presence on the rocket and meets Zoe, who has deduced that *Silver Carrier* was piloted off-course deliberately. Duggan reluctantly tells Gemma about the "bug" as several Cybermats surround and kill crewman Kemel Rudkin in the power room. But Rudkin had covered a Cybermat in quick-set plastic, and when the mound is X-rayed the Doctor reveals the creature to Zoe and Gemma.

Jarvis has Duggan confined to quarters while two crewmen, Laleham and Vallance, are sent to check for Bernalium on *Silver Carrier*.

Aboard the rocket, two Cybermen, who have been given orders by a planning device, are waiting for Laleham and Vallance – who succumb to the creatures' hypnotic control: "You will take us to the Wheel . . ."

## EPISODE 4

Jarvis, increasingly unable to handle the strange goings-on, dismisses the Doctor's claims concerning the threat posed by the Cybermen and their desire to plunder Earth's mineral resources. Laleham and Vallance return with a crate of Bernalium rods which conceal the Cybnermen. Communications Officer Leo Ryan and his team battle to repair the laser. Jarvis releases Duggan to help with the repairs. Crewman Chang is sent to fetch some of the newly-arrived Bernalium from the loading bay; there, he is killed by a Cyberman. Tanya Lernov notes unauthorised use of the loading bay incinerator . . .

Vallance and Laleham take the Bernalium rods to Duggan in the power house, admitting a Cyberman who takes control of Duggan. Duggan is directed to sabotage the communications console in the Operations Room, and succeeds in his mission before being shot down by Leo. The Doctor tells Gemma how a metal plate placed on the neck will make the crew immune to the Cybermen's control, and makes his way to the loading-bay with Jamie. As they examine an open Bernalium crate, a Cyberman descends the steps behind them . . .

### "Ruthless, inhuman killers!"

*In the rest room of the Wheel, the Doctor attempts to convince Controller Jarvis Bennett of the threat he and his crew faces.*

**JARVIS** Well . . . what are these Cybermen then?

**DOCTOR** They were once men – human beings like yourself from the Planet Mondas. Now, they're more robot than man.

**JARVIS** *(scornfully)* You mean, half and half?

**DOCTOR** No, more than that. Their entire bodies are mechanised. And their brains have been treated neuro-surgically to remove all human emotions, all sense of pain. They're ruthless, inhuman killers!

**JARVIS** *(laughing nervously)* You really expect me to believe that rubbish?

**DOCTOR** It's not rubbish. They'll kill anyone who stands in their path. You've got to believe me, you've just got to!

*From* **The Wheel in Space** *Episode 4 by David Whitaker*

## EPISODE 5

The Doctor and Jamie hide from the Cyberman as it passes by, but find themselves surrounded and attacked by Cybermats which home in on their brain-waves. Contacting the Operations Room, the Doctor has Leo and Enrico generate a variable audio frequency which destroys the Cybermats. The Cybermen have ionised the star to cause the meteorite storm, and now work to repair the laser. The destruction of the Cybermats indicates to them that someone on the wheel knows their ways . . .

Jarvis is now totally withdrawn and unable to handle reality; Gemma takes command. In the power room, crewman Flannigan is attacked; Laleham is killed by accident, and Flannigan is placed under the Cybermen's control. The laser is again active as the meteorites close in, and the Doctor realises that the generator rod could defeat the Cybermen. This is still on *Silver Carrier*, so Jamie and Zoe prepare to spacewalk to recover it. Gemma takes them to the airlock, but then hears the Cybermen and Vallance preparing to sabotage the air supply. She warns the Operations Room, but is killed by a Cyberman.

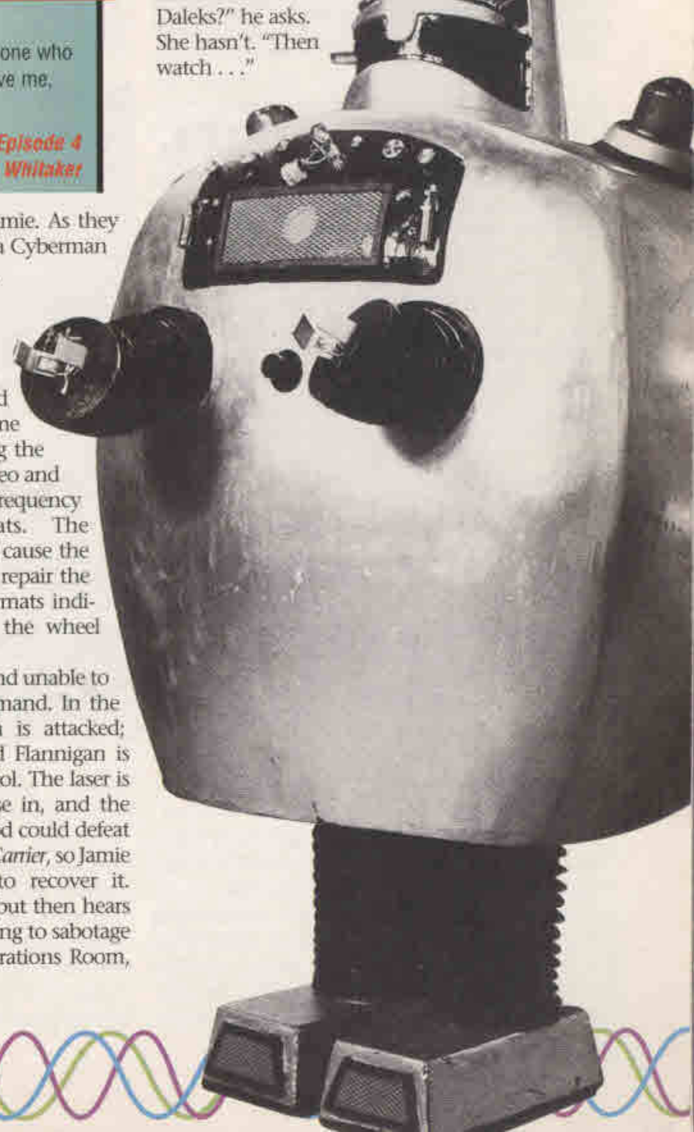
As Leo's team fires the laser, the spacewalking Jamie and Zoe realise their peril: "The meteorites. They're heading straight for us!"

## EPISODE 6

More laser fire from the wheel wipes out the meteorites, and Zoe and Jamie reach the rocket safely to recover the generator rod. On learning that Gemma is dead, the deranged Jarvis leaves the Operations Room and is killed by a Cyberman. The Cybermen use Vallance to identify the Doctor as their enemy and prepare to lure him into a trap. The Doctor uses some conduits to reach the power room to get some spares with which the radio to Earth can be repaired. He evades Flannigan, who encounters the returning Jamie and Zoe but is then immunised from the Cybermen's control.

The Doctor destroys one Cyberman in the power room, but the second goes to open the loading bay so others can spacewalk to the Wheel from the approaching Cyberman ship. As Jamie and Flannigan battle with Vallance and the Cyberman in the loading bay, the Doctor plugs the generator rod into the laser, destroying the Cyberman spaceship. Flannigan's activation of the neutron field barrier hurls the approaching Cybermen into space.

In the TARDIS, the Doctor replenishes the mercury links, but he and Jamie then find that they have a stowaway – Zoe. She begs to go with them; by way of warning her of the dangers she might face, the Doctor uses a headset to project his thought patterns onto the scanner. "Have you ever heard of the Daleks?" he asks. She hasn't. "Then watch . . ."



# In Production

Viewer response to the first three Cybermen serials had been excellent, and the *Doctor Who* production team were keen to use the creatures as returning villains in 1968. After a minor dispute over copyright had been resolved on Monday 11 September 1967, Kit Pedler, the creator of the Cybermen, embarked upon discussions with the production team regarding a fourth Cybermen storyline. *The Evil of the Daleks* had also been popular, and on Tuesday 5 December an approach was made to Dalek creator Terry Nation's agent suggesting that the BBC would be interested in "one or two" Dalek stories for 1968 and possibly even "having the wretched Doctor cope with both Daleks and Cybermen at once, in the same serial". Two days later, Nation replied that he was happy to allow new Dalek serials, providing that he had first refusal on writing them, but that there was no question of the Daleks and Cybermen appearing together.

> **"*The Wheel in Space* was written for an astrophysicist, but I was soon screaming like the rest of them . . ."**
>
> **Wendy Padbury**

Since *The Tomb of the Cybermen*, Gerry Davis had left as story editor and moved onto *The First Lady*. As Pedler was not a scriptwriter, David Whitaker, the show's original story editor – and who had recently penned *The Enemy of the World* – would be called upon to turn Pedler's notions into a finished script. They discussed an idea, which Pedler apparently called *The Space Wheel*, that featured a space wheel and plot elements including X-ray lasers and neutron field barriers. Pedler wanted a scientifically accurate concept of the space station's physical make-up, purpose and procedures.

On Thursday 14 December, Whitaker was commissioned by incoming story editor Derrick Sherwin to write a six-part serial entitled *Dr Who and the Wheel in Space*; Pedler's commission, allowing the use of the Cybermen and Cybermats as well as his basic ideas, followed on Monday 18th.

At the end of 1967, Deborah Watling, who played the Doctor's companion, Victoria, informed producer Peter Bryant that she was not interested in renewing her contract; both Watling and Frazer Hines, who played Jamie, had been contracted on Friday 22 December for two further six-part serials, *The Web of Fear* and *The Colony of Devils* (later *Fury from the Deep*). One of Sherwin's first jobs was to devise Victoria's replacement; envisaged as having a brilliant scientific and mathematical mind, the new girl was part of the story scenarios then in development. In the storyline for *Man Power* (later *The Mind Robber*), writer Peter Ling suggested the name "Zoe" to identify the girl (in several instances in *The Wheel in Space* scripts, Zoe is spelled with an umlaut over the 'e'). On Tuesday 16 January, Sherwin thanked Ling for suggesting the name which they had adopted; by this time, interviews to find the new regular cast member were underway. Bryant had again been keen that Pauline Collins, who had played Samantha Briggs in *The Faceless Ones*, should be offered another chance to join the series, but again the actress refused. On Friday 19 January, Hines was contracted for a further 16 episodes spanning Serial SS (*The Wheel in Space*) and Serial UU (*Man Power*).

During January, Whitaker delivered the first two scripts of *Doctor Who and the Wheel in Space*; on the deadline date of Wednesday 31 January, Bryant agreed to extend the deadline for Episodes 5 and 6 to Friday 2 February.

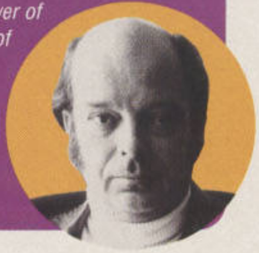
In the script for Episode 1, the Doctor would explain to Jamie at some length that the images on the scanner have been created by the TARDIS' automatic defence network which he has connected by mistake – "one of the optional extras built into this particular model. I don't often use it – it's a perfect nuisance". The network, it transpires, is very fussy, and the Doctor disconnected it lest they never leave the TARDIS ("No wonder we always end up in trouble!" comments Jamie). Whitaker introduced the time vector generator ("a gold rod with black ends") which would control both the size of the TARDIS interior and its temporal drive; without this, the ship's interior would revert to that of a normal telephone box. Whitaker suggested that in the scene where the Doctor removes the generator, a negative/positive effect achieved by over-exposing the electronic camera might be used.

*Silver Carrier*, the Phoenix Mark IV rocket in which the TARDIS lands, was a "Large four stage rocket . . . The construction of the rocket employs rather more space than we imagine in our rocket ships of today. Economy is essential but future designers have accounted for the necessary freedom of movement for the crew. If one imagines some kind of approach like that of a nuclear submarine, where every inch of space is essential, but where some gestures must be made to the men who serve". The robot which the Doctor and Jamie encounter was described as "The Servo, a box like machine on wheels with metal 'feelers', or tactile sensors, bulb like ray detectors and an inner rod which can emerge and exude a bright laser burning beam". The machine the robot operates in the control room was an "alien looking clock with three 'hands', one moving

BBC Video [3]

## NEGOTIATIONS KIT PEDLER

The Cybermen had been the subject of a minor dispute between mid-August and mid-September 1967, when the BBC had attempted to settle rights and royalties issues with the monsters' creator, Kit Pedler (eventually, Pedler accepted a deal which gave him a half-share in the rights). On Thursday 28 December, Pedler's agent, Harvey Unna, informed the production team that the writer wanted the finished episodes to carry either the credit "Cybermen and Cybermats created by Kit Pedler" (akin to the Dalek creator credit for Terry Nation on *The Power of the Daleks* and *The Evil of the Daleks*) or alternatively "the serial based on a story by Kit Pedler". In the end, the "story by" credit was adopted.

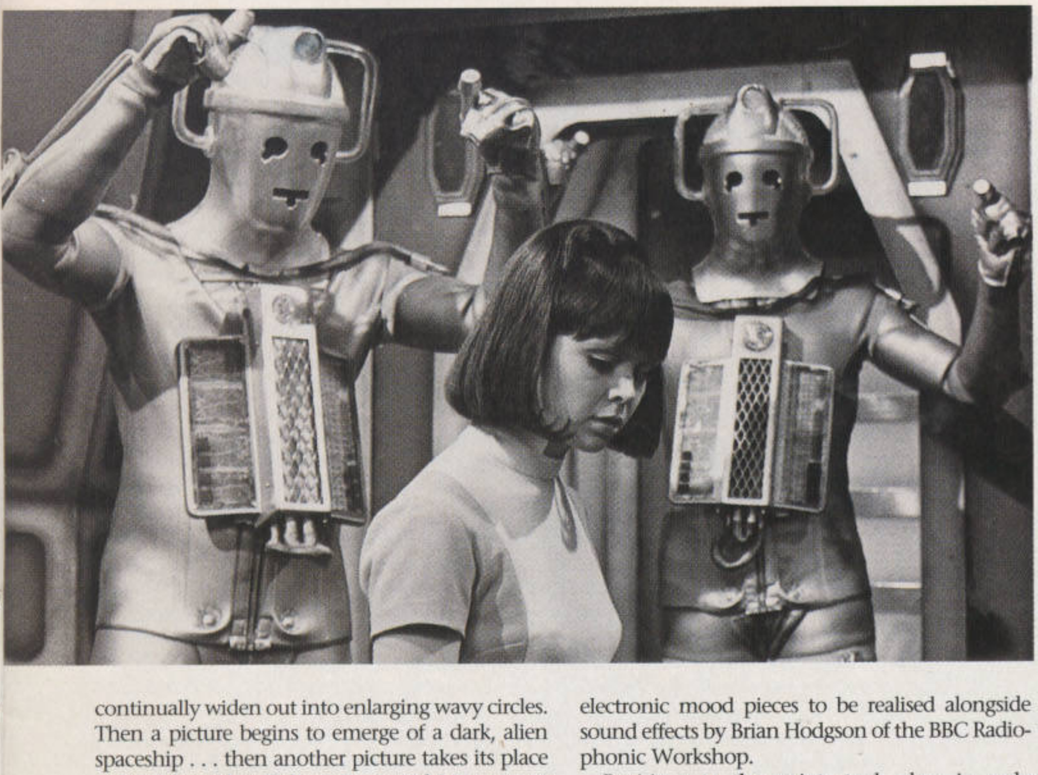


very rapidly without sound, the other moving at jumps of five 'seconds' at a time and the last moving a whole quarter section at a time". *Silver Carrier* also had a food machine which would dispense jelly-like food concentrate. Jamie's full name was given as James Robert McCrimmon, and for the first time the Doctor was given the alias "Dr John Smith", which Jamie takes from the label "John Smith and Co. Ltd. London" seen on a stethoscope box ("John Smith & Associates" in the finished programme). The second episode was structured so that the character of the Doctor did not feature notably, since Patrick Troughton was scheduled for a week's holiday that week.

> **"Some of it, especially the Cybermats, became quite chilling . . ."**
>
> **David Whitaker**

The third episode introduced the full Cybermen threat, and in Episode 4 the Doctor's dialogue about the cyborgs would refer to earlier encounters on both Mondas and Telos. Here, the Cybermen use weapons which resemble rods with lights at the end. However, upon the death of Nell in Episode 5, Whitaker's script indicated: "The Chest of the Cyberman now becomes a square of glowing light and a weird hum fills the air. Camera wobble. Alternative negative with positive".

As opposed to the Controller of *The Tomb of the Cybermen*, a new figure directed the two cyborgs on *Silver Carrier*: "on the screen appear dots which continually widen out into enlarging wavy circles. Then a picture begins to emerge of a dark, alien spaceship . . . then another picture takes its place – that of another Cyberman, seated in a strange seat from which metal wires bend out from the base and attach themselves to the head of the Cyberman . . ." The "Planner" Cyberman was described more in Episode 5: "The wires around the "planner" shiver slightly and an overlight glow radiates the planner, giving a feeling of power and superiority".



The final scene of the serial, in which Zoe secretly boards the TARDIS, was slightly different in Whitaker's script to that presented on screen: "We see from [the Doctor's] P.O.V. as Zoe crawls in on her hands and knees. She in unaware she is observed. The Doctor smiles . . . He walks across to the chair behind which Zoe has hidden herself . . . Slowly her head appears over the chair".

The actress who won the role of Zoe Heriot was Wendy Padbury, who overcame hopefuls including Hines' then-girlfriend Susan George, who had attended location filming for *Fury from the Deep* in early February 1968. On Tuesday 27 February, Padbury was contracted for an initial 12 episodes – *The Wheel in Space* and *The Dominators* – with an option on a further 12 episodes to be taken up by Tuesday 28 April.

The serial's director was Tristan de Vere Cole, a new BBC staff director who had been production assistant on *The Gunfighters* two years earlier. The set designer was Derek Dodd, who had previously worked on *The Power of the Daleks* in 1966. BBC Visual Effects declined to work on the serial due to the heavy demands of the script; effects were subcontracted to props firm Trading Post. To save money, it was decided that the only specially composed incidental music in the serial would be electronic mood pieces to be realised alongside sound effects by Brian Hodgson of the BBC Radiophonic Workshop.

Revisions to the scripts took place in early March; by now, Sherwin was assisted by Terrance Dicks, a former writing colleague he had invited to joined the team. On Monday 5 March, Zoe was developed further in an Episode 5 sequence in which she tells Jamie that she can no longer be blindly reliant on logic, plus dialogue concerning how to get the Doctor to the power room in Episode 6. Episode 2's power room scenes were rewritten on Tuesday 6th, and various amendments made to Episode 1 on Thursday 8th.

### **SCRIPTING** THE WHEEL'S CREW

The main characters comprising the crew of the Wheel in Space (also referred to as Station Three and Station W.Three) were well established. Jarvis Bennett, the Controller, was "a popular commander, a man whose life is based on cause and effect, measurement and parity . . . phenomena outside the laws of physics have no basis to Jarvis". His First Assistant, Dr Nell Corwyn, was a "medical officer of the wheel, and a Ph.D. Psychologist – a woman in her thirties"; Episode 2's script referred to her work treating "various mental space illnesses which can occur – agoraphobia being one – space vertigo another, where the slightest movement brings on a belief that the whole enclosure is spinning around". The Astrogator second class was Tanya Lerner, "an attractive, rather ethereal looking girl" who was also referred to as "Tan", while Bill Duggan was "an amiable defence security officer". Laleham and Vallance were specified as technicians, and two of the operators were Harry and Rudkin. The scripts indicated that the crew carried small "electric blaster" sidearms, and also rode a "Space Buggy" when travelling between the Wheel and *Silver Carrier*.

Very late in the day, a number of character names were revised to give the space station's crew a wider mix of nationalities: Nell Corwyn became Gemma Corwyn, Tanya Lerner became Tanya Lernov, communications officer Tom Stone became Captain Leo Ryan, Harry Carby became Enrico Casali, and Ken became Chang. Cast in early March were Michael Turner (later to star in *New Scotland Yard*) as Bennett, Eric Flynn (of *Weaver's Green* and later *Ivanhoe*) as Ryan, and Anne Ridler (a regular in *Dixon of Dock Green*) as Gemma. On Thursday 14 March, Padbury's casting was announced via a special photo session in Hammersmith Park.

Pre-filming on 35mm film, largely for effects sequences, took place at the BBC's Ealing Film Studios during the week of Monday 18 to Friday 22 March; during this week, the final episode of the preceding serial, *Fury from the Deep*, was being rehearsed. At this point, recordings were brought forward by a day from Saturdays to Fridays.

The first three days were spent filming a number of sequences for Episode 1 which involved the Servo Robot. The servo robot was made by freelance prop builders John and Jack Lovell; the light fibreglass shell costume fitted over a child actor and incorporated flashing lights. The robot was operated by Freddie Foote from the Barbara Speake Stage School, who worked from Monday 18th to Wednesday 20th. This included all the scenes of the Servo in the Rocket Control

## WENDY PADBURY ZOE HERIOT

Born in December 1947 at Stratford-upon-Avon, Wendy Padbury trained as a child ballet dancer but found she had flat feet. Attending stage school, her diminutive stature put her in demand for children's roles (she'd also model children's swimwear for Marks and Spencers). Her first television appearance had been as Little Nell in an edition of *Monitor*, other work included the ATV soap opera *Crossroads*, a spell in the West End with *The Roar of the Greasepaint, the Smell of the Crowd* and the 1967 movie *Charlie Bubbles*. Her stage school agent sent her to audition for *Doctor Who*, and after three or four readings she was asked to do a camera test at Lime Grove (during recording of *The Web of Fear*), in which she performed dialogue showing different emotions. At the same time, Padbury was also offered a movie, *The Prime of Miss Jean Brodie*, but turned it down so that she could appear alongside Patrick Troughton – an actor whom she had admired since his performance as Quilp in the BBC's 1962 version of *The Old Curiosity Shop*.

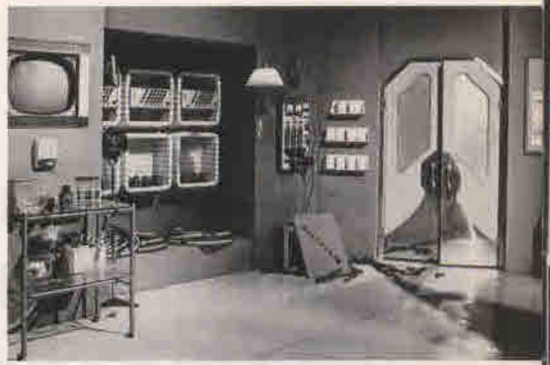
BBC Video [5] BBC [1] Peter Griffiths [1]

Room set. The bulk of these scenes – the Servo surveying the corridor and closing the door, the alien clock counting down and the Servo linking into a computer bank to open the metal container with the Cybermat eggs – had originally been planned for recording in the electronic studio. The eggs were balloons which moved on wires out of the airlock. Shots of the Servo moving along a section of corridor and operating its laser were filmed, plus shots of it being overpowered by the bunk cover, blowing the sheet away and finally the sequence prior to its destruction.

Armenian actor Kevork Malikyan filmed the Episode 3 scene in which his character, Kemel, is attacked and killed by Cybermats in the Power Room on Wednesday 20th. New Cybermat props, without antennae or eye pupils, were used; four were constructed in all, and directed by radio control. Thursday 21st included filming with Jerry Holmes as 'Cyberman Two', whose gloved hand broke out of a hard wax eggshell in the Episode 2 cliffhanger in which the Cyberman is 'born' from one of two weather balloons.

The final day, Friday 22nd, was set aside for all the spacewalk scenes, which used Kirby wires to give the actors involved the illusion of weightlessness. This was the first day's filming for Padbury, who, with Hines, donned a stock spacesuit from *The Tenth Planet* to perform sequences set between the Wheel and *Silver Carrier* in Episodes 5 and 6. Similar scenes were shot for Episodes 3 and 4 showing Laleham and Vallance going to *Silver Carrier* and returning with the crate of Bernalium; here, actors Michael Goldie (who had played Craddock in *The Dalek Invasion of Earth*) and Derrick Gilbert donned Kirby harnesses. These two actors also filmed their return to the Wheel on a small version of the loading bay set.

The other scenes shot this day were the first to require the full Cybermen costumes. As usual, tall actors were needed to play the roles; Jerry Holmes and Gordon Stothard played the two principal Cybermen with Tony Harwood as a third in the film sequences. The sequences shot showed the Cybermen moving through space towards the Wheel's airlock; the image of the three figures was reflected to make it seem like there were six of the



creatures. A short sequence in which the Cybermen attempt to enter the loading bay hatch was also filmed.

Padbury attended her first costume fitting on Monday 25 March, and was measured for the first of her several catsuit costumes; her Wheel crew uniform was a short-sleeved rear-fastening jumpsuit in pink and white jersey material. Padbury's own hair was cropped quite short; a short additional hairpiece helped form Zoe's bobbed cut.

Model filming included the illuminated Wheel, which incorporated revolving antennae. A section of its hull was also constructed for the Cybermat eggs sequences in Episodes 1 and 2, plus shots of the X-ray laser gun swinging into position (the energy bursts were created by scratching the film to create sharp white lines). Establishing shots of the Silver Carrier model were filmed for Episodes 1 to 3 and 6, and shots of the wire-supported Cybership featured in Episodes 3 and 6. The meteorite storm in Episode 5 and 6 required inserts of both the spinning meteorites in space and their later destruction. Other filmed cutaway shots included the mercury leak in the TARDIS, the Servo Robot exploding, close-ups of the food machine in action; the Doctor using his time vector generator on the door in Episode 1; the Cybermats going berserk and exploding in Episode 5; and cardboard cutouts of Cybermen photographs whirling away at the end of 6.

Rehearsals began on Monday 1 April at St Helen's Church Hall. Episode 1 was recorded at Studio D, Lime Grove on Friday 5 April. Recording took place between 8.30 and 9.45pm. Deborah Watling's Victoria appeared briefly on 16mm film shot in February for *Fury from the Deep*. The

TARDIS fault locator was now a black box with a lid. The false images thrown up on the scanner screen were 16mm film extracts from the BBC library showing a lake, a flock of cranes, a waterfall, and the palm trees and sands of a Pacific Island; these were accompanied by 23 seconds of stock music (*Tranquil Scene* by Montana Eagles). Flash charges were detonated on the TARDIS console for the scene in which the fluid links blow. A recording break was scheduled to allow Hines and Troughton to move from the TARDIS set to the rocket motor section; emerging from the dark of the police box, Hines burned his left arm on the smoke machine inside, which caused a brief halt in recording. Monitors on the *Silver Carrier* sets were used to show the rocket interior; photocaptions represented different sections of the vessel (the empty cabin seen by the Doctor and Jamie, for example). A recording run-on was scheduled after the shots of the door being sealed by the Servo's laser to allow the weld to be removed, the robot moved and smoke inserted.

Padbury rejoined the cast with rehearsals for Episode 2, from which Troughton, on a week's holiday, was absent; Chris Jeffries stood in as the unconscious Doctor for the recording. The second episode was taped in Studio TC3 at Television Centre on Friday 12, and was allotted an extra fifteen minutes of recording time; all remaining episodes were planned for recording between 8.30and 10pm. The Wheel Operations Room included radar equipment and a monitor to act as an internal 'visphone', as did Gemma's room. The X-ray laser prop in the Power Room was the freezing machine device seen in *The Space Museum*.

On Thursday 18th, a new Episode 4 scene featuring Jamie and Zoe in the Operations Room was inserted, and the scene in which Zoe tells Gemma about her calculations was rewritten to further develop the new companion.

Episode 3 was recorded on Friday 19 April in Studio TC1. Turner pre-taped Bennett's tannoy announcement to the Wheel; the *Silver Carrier* set now incorporated a monitor screen via which the Cybermen could see the image of the Planner. A recording break was scheduled to place the Cybermats in position in the Power Room. The image of an oscilloscope trace was laid over shots of the Cybermen controlling *Silver Carrier*, and also over the attack on Vallance and Laleham. For the Cybermen voices, actor Peter Hawkins continued to use the special dental palate made for him on *The Moonbase* while Roy Skelton (who also provided the "Easy Yellow" announcement) had his tones modulated by Hodgson. Unfortunately, problems with the sound box developed during recording and although the Cybermen scenes were recorded, attempts to distort their voices using a normal microphone were unsuccessful; the scenes were planned to be remounted the following week.

## COSTUME DESIGN THE CYBERMEN

Two new Cybermen costumes were constructed by Martin Baugh, each based on a two-piece wetsuit sprayed with silver paint, rather than the customised jump-suits used in both *The Moonbase* and *The Tomb of the Cybermen*. A delicate exoskeleton of rods and joints was added, along with two of the chest units from *The Moonbase* (worn upside down with modifications made to the piping connections and the gun-rods were removed). Likewise, two helmets from *The Moonbase* were modified; the black tape around the eyes and mouth was removed, and holes were drilled beside each eye and beneath the mouth to allow extra ventilation. Silver-sprayed rubber gloves were adapted with thimble devices to join the actors' fingers together into a three-digit hand. For the film sequence of the Cybermen space-walking, a third Cyberman was required; lurking at the rear was an unmodified costume from *The Tomb of the Cybermen*.

## TRISTAN DE VERE COLE DIRECTOR

### *talks to Peter Griffiths*

Born in Cornwall, Tristan de Vere Cole had spent nine years in the Royal Navy before working in a jazz review and starting to perform in the theatre, including the Bristol Old Vic. Considering television production as an alternative to acting, Cole joined Associated Rediffusion as an assistant floor manager, and transferred to the BBC as a production assistant in 1961. " I was at Lime Grove for the recording of the first episode of *Doctor Who*. I was trailing the production manager. It was all very exciting. I remember that [producer] Verity Lambert gave off enthusiasm in waves, and the director, Waris Hussein, was probably about 30 but looked a lot younger. They seemed to work very well together . . ."

Before being offered *The Wheel in Space* in 1968, he'd worked on *Doctor Who* as a production assistant on *The Gunfighters*. "That was with Rex Tucker. I recall Ken Westbury, the cameraman, saying to me, 'When you start directing, don't direct that way.' Rex was of the old school, and he expected people not to even discuss something. He was not dictatorial, but there was an element of that. My prime memory is that we had a very good main street set on the Ealing film stage. I think I suggested John Alderson, who had been in *My Fair Lady*, for Wyatt Earp.

"After I completed the directors' course in 1966, I started directing a football series called *United!*, and immediately after that was asked to do a four-part classic serial by Walter Scott called *Kenilworth*. That was an enormous boost. I thought, 'Wow, I'm now on my way up the ladder', but I came down to earth with a bump to do *Doctor Who* and *Z Cars*!

"*Doctor Who* for me was another job. It was all the rage in 1968, but I can't say I was thrilled to be asked to do it. I think I would have preferred to do an historical story. I was mad about historical drama, but I gather the kids thought they were being taught history rather unsubtly. I remember watching *Marco Polo*. It was very good . . .

"*The Wheel In Space* was written by Kit Pedler, who was a top eye surgeon. He was a very nice, urbane man with a lot of interests. When one read the drafts – which I could see had great potential – he was only too keen to listen to ideas. If he thought they were any good he'd act on them, and if he didn't he'd say so in a very pleasant way. We changed some of the names to make it a little more international, rather like *Star Trek*, which came afterwards, I suppose." He scans the huge folder in front of him . "Here we are – 'Harry Casali' became 'Enrico Casali' . . .

"Derrick Sherwin was very good indeed with Kit and myself. He had been an actor and writer. The script-editor's job is to look after the writer to a large degree, even now. We all got on terribly well, and Derrick was the sort of editor who would say, 'Yes, I see what you mean . . .'"

Unfortunately, Tristan did not find the producer as amenable. "Peter Bryant and I did not agree on the way it should go in certain respects. I don't think he liked me working with the writer so closely. The usual procedure is for the producer and script editor to meet the writer, then scripts are produced in draft form, and the director comes along and invariably makes his suggestions. Whether I made some comments which negated some of Peter's, or whether he didn't like me changing the course of it, I don't know. It's the same as when you get into production. The actors inevitably have excellent suggestions. That's the way you work. I don't know, we just clashed – the only time I've ever had an up-and-downer with a producer. Peter was fairly quite, he wasn't a heavy megalomaniac type. There were no stand-up rows, just unhappiness, shall we say, between us." But the matter didn't end there, as Tristan found out when he went for his annual report. "Shaun Sutton, my head of department, just showed me this report which Peter Bryant has submitted and watched me with a smile as I boiled at what had been written!"

The Gunfighters

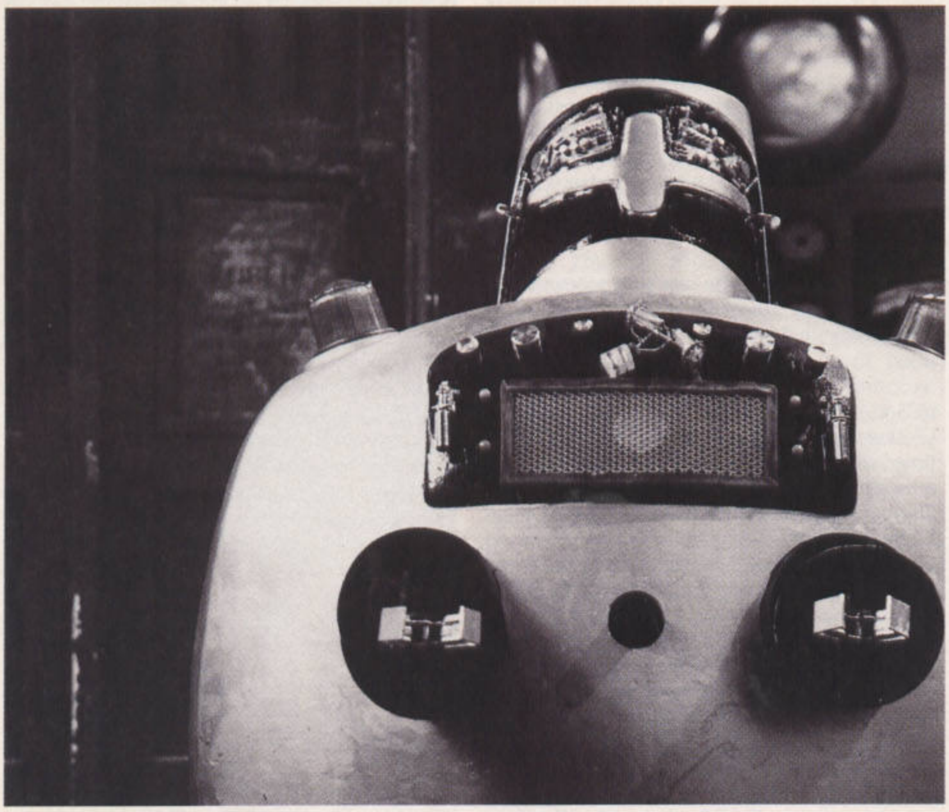
The Cybermen returned to plague the Doctor for a fourth time. "The Cybermats were fairly new, but the Cybermen had been well established. I didn't have anything to do with the updating of the costumes. I felt they should be as huge as possible, so Colin Warne and Gordon Stothard, who played them, were two very tall actors. You got a sense of their size next to somebody like Wendy Padbury.

"Bill King at Trading Post handled the special effects. He had done a lot of *Doctor Whos*. I relied on him, although we did work together very closely on how they should be shot. The effects were good for the time, but of course the flying scenes with Wendy and Frazer were prior to the days when you could paint out the wires. Even if you have a grotty copy now you can see them. We had difficulties with those shots. I remember I wanted the Cybermen in space with only the lights of their chest units at first visible. We didn't quite pull it off, but we wanted the feeling that they were stars, and as they came towards you their true nature was revealed . . .

"I was never asked to do another – Peter Bryant may have left a large note saying 'Don't work with this bugger'! I haven't watched *Doctor Who* since, even though I liked the later producer, John Nathan-Turner, enormously. When I directed *Coronation Street* in Birmingham, he was learning to be an Assistant Floor Manager. I found him very amusing and quick, and he was A1 at his job. *Doctor Who* may have been right for him, but he was unfortunate in a way that he didn't come to it at the right time."

*The Wheel In Space* was a victim of the junkings in the early seventies. "I cannot put my hand on my heart and say every programme should have been kept, and I can't say I desperately pull my hair out when you tell some of *The Wheel in Space* has been junked. But I was quite pleased with the story's finished result. It was also one of the most successful *Doctor Whos* at the time, gaining very good reaction indexes. In those days it wasn't the number of millions watching that was important to the production team, it was the index rating. If you got 50 you would go the loo and have a weep. If you got 60, that was par for the course. 70 and you'd be very happy, and if you got over 70 you'd be elated. Now, because of the scheduling and competition, everything seems to rely on the viewing figures and not what people think. But that overlooks that if a programme is scheduled against another good one, it won't get as good viewing figures as if it had little competition.

"Back in the sixties, the phone would never stop ringing when a programme of yours went out. You'd get comments from friends: 'Didn't like the story, but I thought you handled it well', or 'Thought you cast it badly', that sort of thing. *The Wheel in Space* got a good reaction. But although I was pleased to have done it, and it's fun and flattering to talk about it, I have to say I wouldn't put it down as one of the highs of my career."



A number of trims were made to Episode 3 to bring it down to 25 minutes in length: the opening of a scene in the Operations Room was cut to remove Enrico picking up signals on Band 18 from the Hercules Star Cluster, and a scene in the Power Room was excised entirely: Rudkin enters the room expecting to find Duggan, but there is nobody about. He answers an intercom call from Vallance, who says that the Bernalium stock was transferred to the Capacitor Bank Room a few weeks ago. On the final day of rehearsals for Episode 4, Hines and Padbury were filming location scenes for *The Dominators*.

> "The producer and I did not agree on the way it should go in certain respects"
> ……………… **Tristan de Vere Cole**

BBC1 broadcast a 43-second videotape trailer for Episode 1 on Saturday 20 April, directly after Episode 6 of Fury *from the Deep*; it was narrated by Daniel Christian. The *Radio Times* programme listing for Episode 1 included a piece of black-and-white artwork of two Cybermen and Cybermat by 'Russell', and a shot of Patrick Troughton from *The Power of the Daleks* (thus the involvement of the Cybermen was not kept a surprise).

Friday 26 April saw Episode 4 taped in TC3, starting with a re-recording of the reprise in the Rocket Control Room which could be edited into the end of Episode 3. A slide projector was used to place the image of a Cybermat on the Rest Room wall. Padbury and Hines pre-recorded their dialogue for Zoe's tape recorder before the main recording.

For the scene in which Chang is killed in the Loading Bay, a halo light was superimposed upon the Cyberman's chest unit and the camera image overexposed to make the image turn negative, as per the Daleks' weaponry (the same effect was used for Duggan's death later in the episode). The oscilloscope trace was placed over shots of the Cybermen overpowering Duggan in the Power Room. During recording on the Operations Room set, cutaway shots of Duggan's spanner smashing into the radio complex were followed by a flash charge detonation and a subsequent recording break used to position in the damaged version of the unit.

At the end of the evening, it had been planned to remount the three Episode 3 Cybermen dialogue scenes in the Rocket Control Room set, but with recording already running over the 10pm deadline these had to be abandoned for a further week.

During rehearsals for Episode 5, the regular cast were again needed for filming on *The Dominators*; Hines at Wrotham Sand Pit on Sunday 28, and Hines and Padbury at Ealing on Wednesday 1 May. A brief Episode 5 scene was reworked shortly before recording; set in the Oxygen Supply Room, it had originally shown a 'spaceman' attempting to use the visphone, but being too slow with his blaster gun to get the better of a Cyberman. This was altered to show the 'spaceman' already dead at the feet of the Cyberman.

Being the day before her first appearance as Zoe, a special photocall was held for Padbury in Riverside 1 on Friday 3 May, the venue for recording of Episode 5. In publicity material, Zoe was described as a "fifteen year old astronaut". The formerly abandoned Cybermen scenes for Episode 3 were recorded at a special insert session between 5.30 and 6pm.

Although it was had been planned to record Episode 5 on 625-line videotape as usual, in the event the camera output from the evening was shot on 35mm film and edited as a film recording. Run-ons in recording allowed smoke to be inserted into a dummy Cybermat 2, and another planned so that the dummy of Cybermat 1 could be pulled into a wall on a nylon thread and the light halo effect then superimposed over it; as the light flared the dummy was removed to make it appear as if the Cybermat had vanished.

For the scene in which Vallance shoots Laleham in the Power House, a recording run-on allowed the oscilloscope trace to be set up between the blaster and Goldie; the same technique was then used to show the Cyberman giving Flannigan instructions. For the death of Gemma Corwyn, a recording break was scheduled which allowed Anne Ridler to swap costumes with stuntwoman Dorothy Ford, who then performed a fall down the steps leading to the Oxygen Supply Room.

As rehearsals for the final episode began on Monday 6th, the closing scenes showing Enrico

## "It played upon a sense of claustrophobia . . ."

**David Whitaker** *Writer* "Now that was a characters' story. I remember saying that the storyline as it stood wouldn't stand up to the number of episodes . . . I decided to make the story slower by adding characters and expanding on those already there. The other restriction was the usual one – money. I managed to write an economical story, partly through keeping my set requirements down and partly by ensuring that only two Cybermen needed to be constructed. It played upon a sense of claustrophobia, and some of it – especially the Cybermats – became quite chilling . . ."

**Wendy Padbury** *Zoe* "We were sent a page of dialogue to learn and the test was done at Lime Grove. We were given a mark to stand on and you had to say these lines of dialogue, which didn't actually make any sense, as they weren't out of anything. The first one was a laugh line, the next was a sad, the next tears – all these emotions in a page of dialogue! Tristan de Vere Cole directed my first one and he was a great help because obviously I was the new girl and scared. I looked to him and he helped me a lot . . ."

**Peter Bryant** *Producer* "I think in all my time there we only had one really harsh letter from a parent who said her child had been badly scared by the Cybermen. So I wrote back and invited her to bring the child along to the studios the next time we did a Cyberman story, and when they came I arranged for one of the Cybermen actors to take his masks off. After that he was quite happy . . ."

BBC Video [3] John Freeman [1]

calling Earth Control were being rewritten. Like Episode 5, Episode 6 was also shot as a 35mm film recording, but this had been planned as a way of easing the editing of the final programme which was to be recorded out of sequence around scenes in which Padbury, Mellor and Hines appeared in spacesuits, allowing for costume changes.

Studio work for *The Wheel in Space* ended at Riverside 1 on Friday 10 May. Ridler had not been hired for the episode, but photographs of the actress in costume lying dead on the set had been taken the previous week and blown up into captions. One of these was shown on the Operations Room Visphone (Whitaker's script had suggested a shot of "The legs of a woman in identifiable costume of Nell Corwyn can be seen on the floor, face turned away"). Later, when Jamie and Zoe find her corpse, a second caption was shown and one of the female extras lay on the floor with her face out of shot.

A recording break early in the episode allowed the radar screen in the Operations Room to be replaced by the "alien ship screen" and also to fasten the Kirby wires which, worn by Michael Turner, allowed Bennett to be picked up and thrown down the corridor by a Cyberman. The superimposed oscilloscope trace was used over the scene in which Vallance is given his orders and also over the photographic portraits of Tanya, Ryan, Jarvis, Zoe and the Doctor relayed to the planner. Smoke and light were placed over the film of the Cybermen in space; the positive/negative effect was also used on the film of the Cybermen being repelled. For the scenes in which the Doctor holds the Cybermen at bay, a spark was superimposed over the first Cyberman. A final break was held before the concluding TARDIS scene; a minimal set was used.

## REPEATS THE EVIL OF THE DALEKS

On Wednesday 27 March, in accordance with the scripted conclusion to the serial – in which the Doctor shows Zoe some of the perils she will face – Peter Bryant arranged for a repeat of *The Evil of the Daleks* to run over the nine weeks bridging the summer break in the series' transmission (it had been decided to hold *The Dominators* and *The Mind Robber* over to the next season, and a two week break for Wimbledon coverage had been scheduled). Bryant requested copyright clearance for 20 seconds' footage from *The Evil of the Daleks* Episode 2 to be used to end *The Wheel in Space* Episode 6. Clearance was given on Thursday 4 April.

Coverage of the FA Cup on Saturday 18 May forced Episode 4 into a later slot on BBC1, replacing *The Dick Van Dyke Show*; two weeks later a similar circumstance – coverage of an England/West Germany football match – affected Episode 6. Generally, *The Wheel in Space* ran opposite reruns of *Sword of Freedom* (ATV London), the cartoon *Arthur!* (ABC) and *Captain Scarlet and the Mysterons* (Southern) on the ITV regions. Episode 4 was the highest rated episode of the season.

On Tuesday 9 July, a BBC Audience Research Report on *The Wheel in Space* Episode 6 indicated that it was seen by 13% of the viewing audience (slightly behind the 13.5% watching ITV); the report was generally positive with special praise for Troughton, Hines and the spacewalk scenes. However, it was noted that the series was becoming repetitive, needed new enemies other than the Daleks and Cybermen, and was over-reliant on pseudo-technical jargon. A similar complaint was registered by *Junior Points of View* on Friday 7 June when one young viewer had commented: "Daleks, Cybermen and Yeti – that's all we get on Dr Who now . . . it's the same every week, week after week . . . They are back repeating what they did before . . ."

## SERIAL SS **THE WHEEL IN SPACE**

**CAST** **Patrick Troughton** *Dr Who** with **Michael Turner** *Jarvis Bennett*, **Anne Ridler** *Dr Gemma Corwyn* [1-5], **Eric Flynn** *Leo Ryan* and **Frazer Hines** *Jamie*, **Deborah Watling** *Victoria* [1], **Wendy Padbury** *Zoe* [2-6] with **Freddie Foote** *Servo Robot* [1], **Clare Jenkins** *Tanya Lernov*, **Donald Sumpter** *Enrico Casali*, **Kenneth Watson** *Bill Duggan* [2-4], **Michael Goldie** *Elton Laleham* [2-5], **Derrick Gilbert** *Armand Vallance* [2-6], **Kevork Malikyan** *Kemel Rudkin* [2-3], **Peter Laird** *Chang* [2-4], **James Mellor** *Sean Flannigan* [2-6], **Jerry Holmes** *Cyberman* [2-6], **Gordon Stothard** *Cyberman* [3-6]; **Peter Hawkins**, **Roy Skelton** *Voices* [3-6].

* Credited on Episode 2 but does not appear

**EXTRAS** **Gordon Pitt, Angela March, Dorothy Su, Harry Fielder, Yinka Adebeyi, John Taylor, Kedd Senton** *Wheel's Crew inc Double for Dr Gemma Corwyn*; **Chris Jeffries** *Double for Dr Who*; **Ken Gibson** *Double for Jamie*; **Roy Skelton** *Wheel Voice*; **Dorothy Ford** *Stuntwoman/Double for Dr Gemma Corwyn*; **Tony Harwood** *Cyberman*; **Peter Hawkins** *Earth Control Voice*.

**CREDITS** *Written by* **David Whitaker** *from a story by* **Kit Pedler**. *Title Music by* **Ron Grainer and the BBC Radiophonic Workshop**. *Special Sound by* **Brian Hodgson, BBC Radiophonic Workshop**. *Special Effects Designed by* **Bill King***. *Costumes* **Martin Baugh***. *Make-Up* **Sylvia James***. *Lighting* **Mike Jefferies***. *Sound* **John Holmes***. *Film Cameraman* **Jimmy Court** [1,6]. *Film Editor* **Ron Fry** [1,6]. *Story Editor* **Derrick Sherwin**. *Designer* **Derek Dodd**. *Producer* **Peter Bryant**. *Directed by* **Tristan De Vere Cole**.
*Credited on Episode 6 only

### UK BROADCAST DETAILS

| *Episode* | *Transmitted* | *Time* | *drn.* | *Rating (Position)* | *Appreciation* |
|---|---|---|---|---|---|
| **Episode 1** | 27 April 1968 | 5.15pm-5.40pm | 23'47" | 7.2M (40th) | 57% |
| **Episode 2** | 4 May 1968 | 5.15pm-5.40pm | 22'50" | 6.9M (59th) | 60% |
| **Episode 3** | 11 May 1968 | 5.15pm-5.40pm | 24'25" | 7.5M (40th) | 55% |
| **Episode 4** | 18 May 1968 | 6.00pm-6.25pm* | 24'14" | 8.6M (28th) | 56% |
| **Episode 5** | 25 May 1968 | 5.15pm-5.40pm | 21'55" | 6.8M (44th) | 57% |
| **Episode 6** | 1 June 1968 | 6.05pm-6.30pm** | 23'10" | 6.5M (51st) | 62% |

* Scheduled for 5.25pm-5.50pm

** Scheduled for 6.00pm-6.25pm

Both the 625-line videotapes of Episodes 1 to 4 and the 35mm films for Episodes 5 and 6 were destroyed by the BBC on Monday 21 July 1969. The serial was sold abroad as 16mm film recordings; Australia purchased it in March 1969 where the episodes were given a 'G' rating (Episode 4 was cut to remove Duggan's death). It was also sold to Hong Kong, Singapore, Nigeria, New Zealand and Gibraltar. BBC Enterprises were still marketing the serial in 1974, by which time the BBC Archives only retained 35mm prints of Episode 6 (now also held by the National Film and Television Archive); these prints were both an incomplete, badly-edited 'scratch' print and the transmission print. A 16mm print of Episode 3 was returned to the BBC by a fan collector in May 1984. Episodes 3 and 6 were included in BBC Video's *The Cybermen – The Early Years*, released in July 1992. The Australian edit made to Episode 4 subsequently resurfaced late in 1996.

Terrance Dicks novelised the scripts as *Doctor Who – The Wheel in Space*, published in hardback by WH Allen in March 1988 with a paperback edition, Book No 130, from Target that August. The cover was by artist Ian Burgess.

# The life & times of Jackie Jenkins

**Sunday 22 June**

**5pm (Nigel's bedroom)** Just when you think you know someone . . .

Nigel never wears socks on a Sunday. He drinks tea, he listens to Throbbing Gristle, a band whom only he could appreciate, he bemoans his Stella hangover and misplaced decision to watch all of *War Games* at two in the morning. Chas and I sit on his bed for an hour or so, with our regularly rehearsed excuse for why neither of us want to borrow the film where Malcolm McDowall plays HG Wells and David Warner is Jack the Ripper.

Chas asks if Nigel has anything with nuns in.

Endeavouring to find something worth borrowing, I scour piled video shelves which lean Pisa-like outward.

The producers of such entertainment would surely spasm to see their work stacked with such unlikely bedfellows – *Genevieve* sits next to *The Evil Dead*, and *Carry on Christmas* next to Kubrick's *Clockwork Orange* (something he really shouldn't have).

"And what are these?"

*"Beverly Callard's Callanetics."*

"No – these." With Nyderesque menace I indicate Shelf Four, Pile Two, Tapes One, Two and Three.

*Crime Traveller.*

Chas, horrorstruck, requests another tea (v sweet, good for shock). Nigel, mortified, panics for justification. Had the traitor anything to say in his defence?

THE DOCTOR
Radio Times
EVIL DEAD
TIME gentlemen

Evidence of Nigel's confused mind...

The atrocity was admitted. Nigel had, for eight weeks, been secretly videoing and worse, enjoying, *Crime Traveller*. I folded my arms, imagining leather gloves and jackboots.

"Thank you. That is what I needed to know."

*Fast Return Switch . . .*

**Saturday 1 March**

**8.05pm (Chas' house)** Nigel, Chas and I anticipated *Crime Traveller* with large doses of cynicism. Aggrieved by wasting yet another fruitless pound on Lottery, we await to see how many more have been frittered away on this pretender to the throne.

Had all been v irritated by intensive *'Doctor Who* for the nineties' type promotion. Chas wanted to know why *Doctor Who* couldn't be *'Doctor Who* for the nineties' as this would save endless searching around for similar programme to apportion title to. Confirmation that series was being produced by people behind *Bugs* had, however, allayed any real fears that it might, in fact, be good.

Judging first episode in fair and balanced way lasts about five minutes. With grapes truly soured, Chas and I soon adopt the characteristics of those two cloth old gits who hurl abuse from the theatre box at *The Muppet Show*.

**Sunday 2 March**

**5pm** Round Nigel's. Even in this multi-media society Sundays can still be crushingly dull. A drizzly, directionless day where houses smell of cabbage. Unfortunately Nigel's room smelled worse, like a bin that has belched.

"Had a kebab last night."

"Is it still here?" asked Chas, forcing a window open.

I retrieved some Sunday papers from my bag. Of *Crime Traveller* the *Mail* said "Balderdash!" The *Express* elaborated, stating amazement at the BBC's barefaced cheek in producing such a show when *Doctor Who* fans are still so anxious over the future of theirs.

Nigel agreed, but suspiciously limply.

There then followed a period of the word 'bland' being used by Chas in as many ways as the Eskimos have words for 'snow'. Michael French who, with his charisma bypass even I could not summon up the enthusiasm to fancy, was "no Doctor!" and the concept of time-travelling back a handful of hours was as unexciting as it was cheap.

"Anthony Horowitz," frothed Chas, "has no grasp of time-travel theory whatsoever!"

Neither do we, but we all own a copy of *Day of the Daleks* and can say 'Blinovitch Limitation Effect' without spitting. Which is credentials enough for me.

"That Annette Chloe's a nice bird."

"Thank you, Nigel."

The only thing we all liked was the title sequence. But, as I ventured: "Only 'cos it was *Whoey."*

*Fast Return Switch – sorted*

**5.15pm** Still panicking for justification, Nigel came up with this:

"The inclusion of a Police Box in one episode was a nice touch."

Halfway down a cup of sweet tea, Chas has gone ballistic.

"A Police Box! Are they trying to completely wind us up?" From where I was sitting they'd succeeded. If Chas was to get any more frantic I would have to call a priest.

Nigel then admitted seeing all of *Crime Traveller* twice, often having to ring home to get them recorded when he'd forgotten to set the video. Was this the same Nigel who'd previously advised Chas not to bother with the fourth season of *X Files*, his disillusionment eloquently voiced with "I wouldn't gob it, mate"?

In earnest, Chas suggests that Nigel might like to go away, watch all eight again and think very carefully about what he's done.

In many ways, though, Nigel's succeeded where Chas and I have failed.

Deep down, I would have liked to have supported a programme like *Crime Traveller*, to encourage the BBC that such projects are viable. You never know what a few sci-fi successes might turn their minds to . . . Given that, I'll live with the Corporation's contradiction that science-fiction is too expensive to produce, even though in the last 12 months it has given us *Neverwhere*, *Red Dwarf VII* and Jeff Slade. It's just that, unfortunately, so far, I haven't liked any of them, and the Beeb are without their success in this currently trendy genre. A shame, as I can hear the sound of bubbles bursting.

**Thursday 26 June**

**7pm** Andrew Colebourne just phoned to ask me three specifics:

1: The name of the fat one in *Battle of the Planets*?

2: Did I have an audio copy of *The Massacre of St Bartholomew's Eve*?

3: And, after discussions with friends, was he the only one to have enjoyed *Crime Traveller*?

**Friday 27 June**

**8.30pm (pub)** Chas is on about crisp brands again.

"Don't you remember Horror Bags? You must remember Fangs?"

"No."

"Bones, then?" Silence. "Claws?"

Nigel could only remember Chipsticks.

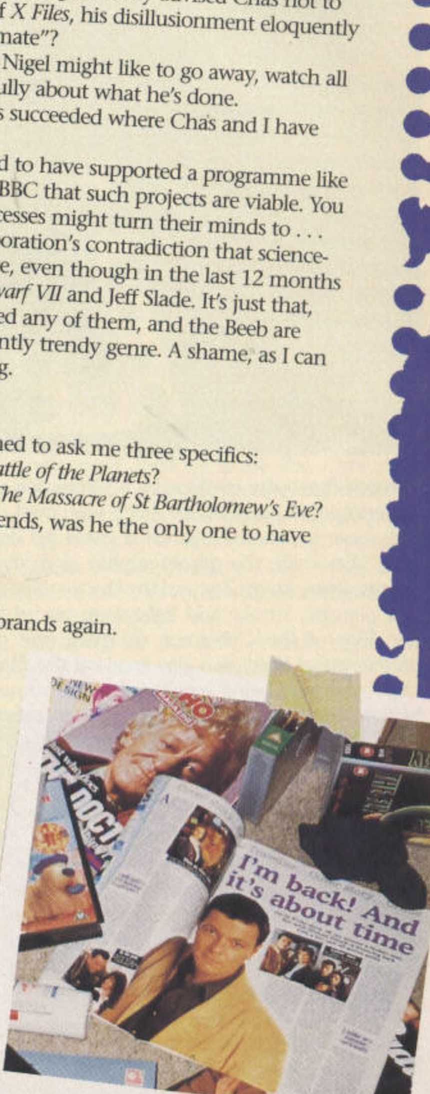
**9pm** *Crime Traveller* is tentatively broached. Nigel's been asking about it at work.

"Funny – I couldn't find anyone else who liked it."

"That's because no-one did," laughs Chas, desperate to get back to crisps. He's thought of another one – Rock 'n' Rollers, a wheat snack shaped like Jerry helmets.

But remembering Andrew Colebourne I, Yoda-like, point a finger skyward.

"No," I begin. "There is another . . ."



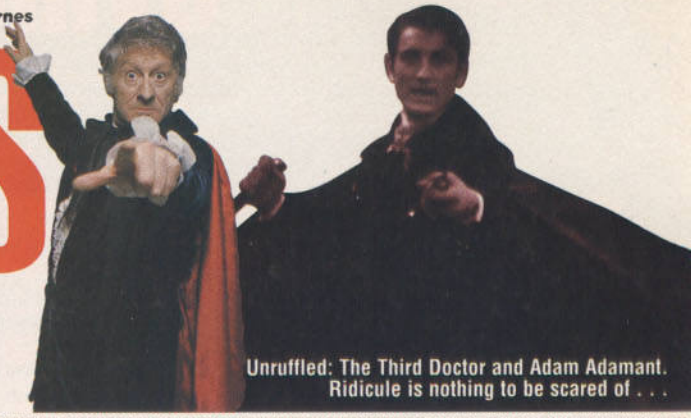
Slade : No Doctor !

# Timelines

compiled by **Alan Barnes**

**Send your letters to Timelines, Doctor Who Magazine, Marvel Comics,
Panini House, Coach and Horses Passage, The Pantiles, Tunbridge Wells,
Kent TN2 5UJ**

or e-mail us at **doctorwho@marmags.demon.co.uk**



**Unruffled: The Third Doctor and Adam Adamant. Ridicule is nothing to be scared of . . .**

## DAMP SQUIB

Well, June 2nd came and, being a very eager fan, I rushed out to buy BBC Worldwide's wares (try saying that fast). What did I find on my tour around the major stores?

Two copies of *The Devil Goblins from Neptune*. Six copies of *The War Machines* (five of those in Forbidden Planet). No copies of *The Eight Doctors* (which apparently isn't out yet, though it should be). No copies of the Paul McGann audio book thingy.

And this was in *Cardiff*, which I'm sure I hardly need to remind anyone, is a city!

Hardly a "major re-launch", eh?

*James Potter*
*via e-mail*

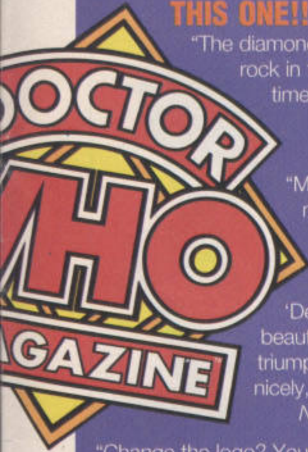
## ANT MUSINGS

I've been enjoying your *Roots* features and finding them informative, but I think you've overlooked a slightly obscure influence. The programme in question is the BBC's own *Adam Adamant Lives!*, broadcast in two seasons between 1966 and 1967. Created and produced by Sydney Newman and Verity Lambert respectively, it told the story of Adam Adamant (Gerald Harper), a Victorian 'gentleman adventurer' who resembled a cross between Sexton Blake and John Steed, and his arch-enemy the Face (Peter Ducrow), a would-be world conqueror and all-round evil mastermind. Frozen in suspended animation by Victorian super-science, they awake in the very different world of the nineteen-sixties to resume their battle anew. Adam acquired an unwelcome admirer/assistant in the form of teenager Georgina Jones (Juliet Harmer), who was often more a hindrance than a help. The series would seem to have influenced Jon Pertwee's Doctor in that Adamant's clothing was an all-black forerunner of his. The interaction between Adamant and Georgina may have influenced that between the Third Doctor and Jo Grant, and the enmity between Adamant and the Face might have influenced that between the Third Doctor and the Master.

*Jon Plotz*
*via e-mail*

## AND THE WINNER IS . . .

*Provoked by the innocent suggestion of a reader [Timelines,* ***DWM*** *250], the furious debate regarding the possibility of altering* ***DWM****'s masthead design to reflect the TV Movie has been raging for five long months. Here's a final selection of your views – and the resolution of the argument . . .*



### THIS ONE!!

"The diamond logo is like a steadfast rock in the changing sea of time"

*Damian MacDonald,*
*Winchcombe*

"May I refer you to that now quite indispensable reference tome, *The Completely Useless Encyclopaedia*? 'Definitive', 'quadrilateral beauty' and 'rhomboid triumph' sum things up quite nicely, I believe"

*Nick Marshall, Halesowen*

"Change the logo? You must be stark, staring bonkers. Whoever had this daft idea wants a damn good kicking"

*Neil Ashmore, High Peak*

"Can you live with the guilt of knowing you destroyed a part of *Doctor Who* forever?"

*Justin Hancox, Lichfield*

### NO! THIS ONE!!

"Since the new video and book releases will be adopting this new motif, for the sake of consistency **DWM** should as well"

*Mark Parmerter, USA*

"*Doctor Who* is now approaching the year 2000. I think it's time for a change. The diamond logo was part of the seventies and should be left a part of that"

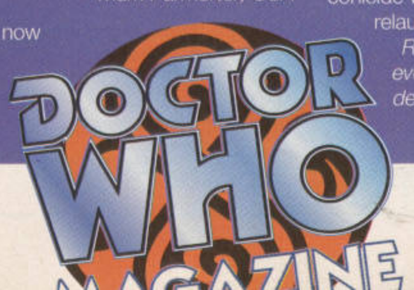
*N Smith, Camarthenshire*

"In an ideal world I would love the diamond logo to remain but commercially you must be seen to be in keeping with the other *Doctor Who* product out there. You could always produce a free sticker for the masthead of your binders"

*Phil Hall, Loughton*

"The recent changes to **DWM** have brought about such a vibrant and informative magazine that the adoption of the new logo is now not only desirable but necessary. To adopt the new logo would be to endorse the fact that *Doctor Who* is not just an old, fondly remembered TV programme, but is still very much with us and will continue to evolve"

*Duncan Robertson, London*



*So, the votes are in and counted – and by the narrowest of narrow margins . . .*

*. . . the diamond logo stays!*

*Incidentally, Francis O'Reilly of Distington wrote to say:* "I was confident that **DWM** 253 would herald the new logo, the preceding issues' comments only being part of a carefully-orchestrated campaign – your intention always being to introduce the new look in June to conicide with BBC Worldwide's multi-media relaunch of their *Doctor Who* range . . ."

*Readers, you don't really believe we'd ever be* that *devious, do you?*

*Do you?*

## SOLD A PUP?

Thursday 5 June. Look at *Gallifrey Guardian*. Register K9 story. Turn to front cover. Cover date 2 July, not 1 April. Jump for joy! Settle back to Earth with noticeable grievance – knowing the BBC this will be a miserable bastardisation of the K9 we love, much like Hanna-Barbera and their heretical *Young Scooby Doo*. K9 solves mysteries every 4pm, Mondays to Fridays on Children's BBC, with a group of 'with-it' kids. The enemy could be that bloke off *The Demon Headmaster*. Or Andi Peters.

Then, I see the name: Bob Baker. Are all my fears based on nothing? I hope so. What can I say? I hope it all goes well, even if I am still worried by the words "radically redesigned for a nineties and beyond audience". Let's give it the goodwill any new *Doctor Who* needs.

In this, it seems I agree with Gary Gillatt. I hope too that the BBC *New Adventures* are given a fair crack, and I was quite surprised by the results of your readers' survey. I personally feel that Virgin's last year has been a really good one, and am quite sorry their licence has now gone – the number of *New Adventures* I bought certainly went up in the last two years. Even better, in my view, are the *Missing Adventures*; when they capture the period well, they do it very well indeed.

*Matthew Stevens*
*via e-mail*

## MORE STRIP, LESS ARCHIVE

Just thought I'd drop you a line regarding the amount of protest there was in **DWM** 252 about the change in format to *The DWM Archive*. I'd like to say that I don't really care for the *Archive* and would be happy if these pages were replaced with eight more pages of comic strip. This may be a very unpopular thing to say – everyone seems to worship the *Archive* – but I am not particularly interested in the third man to the left of Sarah Jane wearing a red balaclava in scene whatever. I jest, but I love *Doctor Who* for

## LETTER OF THE MONTH

"Where's your homework, Autloc?"
"Sorry Miss Wright, the dog ate it."

Recently my form and I had to produce a project on the Indigenous Peoples of the Three Americas over the course of three months. We were told in one lesson that we would view a video concerning a few of the main tribes in the Americas – the Cherokee, the Inuit, the Incas, the Aztecs . . . Aztecs! Now, I thought, why does that remind me of my *Doctor Who* video shelf at home?

I persuaded my history teacher that *The Aztecs* contained many historical elements which would be useful to us in our projects. Sure enough, without previewing the video she allowed the form to watch the first episode, *The Temple of Evil*. I was quite surprised at this at first. Then I remembered the video was in black and white – not generally favoured by a group of 12 and 13 year-olds – and the production was not exactly *tres* super. But when the episode had finished and the bell rung, there were many members of the form asked me what happened after the close of the episode ("And I will destroy her!") and whether we would be seeing the rest in class!

The point I am making is that a series of repeats on prime-time television (Saturday *Dad's Army* is getting a bit tiring) from any era of the programme would help convince everyone that *Doctor Who* is too good to be wasted and more programmes should be produced.

*Jonathan Bufton*
*via e-mail*

*Anyone else used* Doctor Who *stories as a study tool? Not necessarily historical stories, of course: perhaps* The Green Death *as an Environmental Studies project?* The Curse of Peladon *as an overview of EEC bureaucracy? Comparing and contrasting* The Happiness Patrol *with post-revolutionary Cuban politics? Tell us about it!*

the way it excites my imagination, not for the obsessive trivia some fans seem to cherish. I love the comic strip and always have. Personally speaking, I feel it has never been better and it has certainly entered a renaissance period with the last half-dozen stories being the best ever written and drawn. Memories of Pat Mills, John Wagner and Dave Gibbons come freely to mind when I see the work being produced today in your magazine. I met the writer and artist at Manopticon and found them to be very approachable and likeable blokes. Top marks to you all.

In relation to Manopticon, I enjoyed it very much, it was the most incredible weekend I've ever been to. I found all the guests to be interesting, amusing and entertaining and the interviewers managed to ask diverting questions, although Gary Gillatt seemed quite keen to have the last word on every guest he talked to. Good stuff, though, and well done to everyone involved.

*Gordon Pittendrigh*
*Kirktown, Aberdeenshire*

*Shucks. Hold on, though, I think Gary has something he wants to add . . .*

*Only joking. Tee-hee. [You're fired. – Ed.]*

## PUKKA JENKINS

Just wanted to give a big thumbs up to Jackie Jenkins' column. She has a talent for making very mundane things extremely funny, and I wonder if she knows it or not. And in answer to Paul Beardsley, who asked who reads them, you can chalk a big tick next to my name and all the others I'm sure who appreciate Jackie's sultry humour.

A suggestion I have for the mag, and I know I'm going to get canned for this, is to shift the focus of *The DWM Archive*. Reading *Genesis of the Daleks* a few months back I realised I read pretty much the same things two years ago, and then five years ago. I suggest you leave the TV shows for a while, and concentrate on the *NA*s with interviews with authors, etc. That could be more interesting than reading the same *Archives* over and over.

*Joel Aarons*
*via e-mail*

## OUR RESIDENT FACTOPHILE WRITES . . .

I should like to extend my thanks to John Pettigrew, DG Spofforth, Steve Patterson and Ruth Vaughan for their kind words about my work on *The DWM Archive* [*Timelines*, **DWM** *252/1997 readers' survey: the results*, **DWM** 253]. As my erstwhile editor John Freeman wrote in his letter last issue, having a terrific team is the secret – but it's still really nice when people you don't know take the trouble to pass such favourable comments. Thank you.

*Andrew Pixley*
*Nottingham*

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# The Telesnap Archive

During the seventies, many episodes of *Doctor Who* held in the BBC archive – mainly from the early years of the programme – were destroyed by the Corporation, and have been lost for ever. Fortunately, at the time of broadcast, a number of the producers and directors of these serials employed freelance photographer John Cura to obtain a series of off-screen photographs of their episodes. These photographs – known as 'telesnaps' – now form the only visual record of some of the Doctor's greatest adventures . . .

## The Macra Terror

### Episode 4

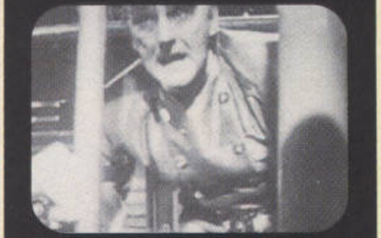
by Ian Stuart Black

Directed by John Davies

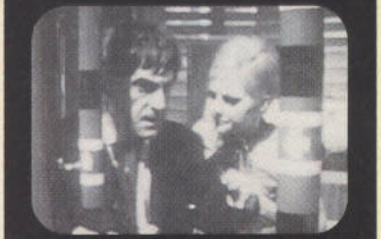
Transmitted 1 April 1967

THE MACRA TERROR

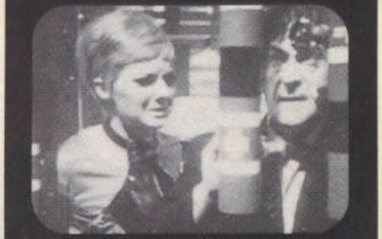
"Full pressure, now!" orders the voice of Control. As the tunnel fills with poisonous gas, Jamie finds himself trapped between two enormous Macra . . .



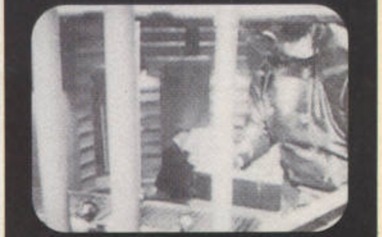
"Maintain full pressure," orders Control. "Full pressure is being maintained on master control," reports Officia. "Reserves are standing by."



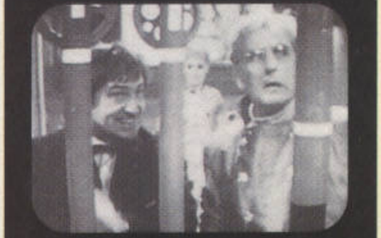
The Doctor has Polly look at the pressure readings: one registers full pressure and the other registers zero. The Doctor concludes that he must reverse the settings. "Plus must be made minus," he tells her, "and minus must be made plus."



"The question is," he says, staring at the pipes, "which is plus – and which is minus?" Meanwhile, in the tunnel, Jamie spies a crack in the wall and hides himself inside.



Officia notices the Doctor fiddling with the pipes. "What are you doing?" he demands. The Doctor tricks him into revealing which are the inflow and outflow pipes. "That's what I wanted to know," says the Doctor, reversing the settings.



"I think you'll find I've revolutionised the entire gas flow of the Colony," he adds. Polly reports that the dials have changed. "Good," replies the Doctor – a "fine old gale of fresh air" will blow down the old shaft "anytime now . . ."

The Macra grabs Jamie with its claw. Officia calls for a guard as he tries to redirect the gas. The Doctor tells Polly that they need to give Jamie time and, passing her Officia's keys, tells her to lock the door.

Dragged from his hiding place, Jamie bravely lashes out in an effort to free himself from the vice-like grip of the Macra.

Suddenly, to Jamie's surprise, the Macra releases its grip and becomes docile once more.

Jamie turns and sees the other creature in a similar state. He pauses for a moment to catch his breath.

Cautiously, he skirts round the Macra and down the shaft. Elsewhere, Control tells the bleating Officia that guards have already been detailed to assist him . . .

"Open up in there!" As Ola and his men beat on the door, the Doctor and Polly find another exit just as the guards burst into the room. Officia points to where the strangers have gone. The guards try to prevent them from closing the door . . .

"Push, Polly, push," cries the Doctor.

After a struggle, they manage to lock the door. They find themselves in a room full of pipes. Intrigued by where they might lead to, the Doctor decides to follow them and persuades a wary Polly to come with him.

Jamie runs through the mine, heading towards a doorway barred with a grille. "There, that ought to do it," states Officia as he reverses the Doctor's handiwork . . .

As the gas is pumped back down the shaft, Jamie searches for an implement with which he might prise open the rusted grating. Using a length of wood, he forces open the grille and clambers through.

In the hall, a group of colonists are rehearsing. "Whaddya know?" calls out a young man to his fellows. "We all know Control is right and we must obey," chant his friends. "Let them know they're happy . . ."

"Greet the morning with a shout"/"Everyone up, the sun is out"/"Ra-ra-ra"/"Ra-ra-ra"/"Cheers for the Colony. We're the gang that works the hardest and we must obey . . ."

"Obey Control, ring that bell"/"Ra-ra-ra"/"Ra-ra-ra"/"Work well"/"Ring the bell . . ."

"That's much better," says the young man leading them, telling them they'll do it again, but this time with more feeling. "And don't forget our job is to inspire the others," he adds. They repeat their chant.

"That's beginning to sound like something," he enthuses as Jamie emerges from the back of the hall and tries to creep towards the door. The young man spots the Scots lad and mistakes him for one of the dancers.

Ben and a couple of guards open the doors and look around the hall. "Have you got your dance ready?" enquires the young man of Jamie. "Don't forget you have to be very good to get into the happy Colony finals."

Informed that they want something gay and cheerful, Jamie proceeds to do the Highland Fling – and attempts to fling himself out the door. As he does so, he crashes into Ola and his guards, who drag him back into the hall.

"Where did this boy come from?" enquires Ola. The young man replies that Jamie is one of the dancers. "Nonsense," snaps the Chief of Police. "He is the escaped stranger."

"You there," Ola calls outside, "identify him." Ben enters the room, and with some difficulty confirms that Jamie is the boy he reported. Ola orders the guards to restrain Jamie and tells Ben to report his capture to the Pilot.

"Jamie, I'm –" starts Ben, breaking down as his former friend is led away.

Following the pipes, the Doctor hears a faint voice. "The Controller," says Polly, "the voice behind the screen." They listen as the voice orders all guards to search for the Doctor and the girl. "They must be taken dead or alive," it commands.

"Look," says Polly, pointing up to a small porthole. "It must be that." They climb a small metal ladder and peer inside . . .

They see a Macra manipulate the levers of the control panel; the voice of Control then broadcasts orders. "They're like germs in the human body. They got into the body of this Colony," says the Doctor, disgusted. "They're living as parasites."

"They sound like a disease," Polly comments as the Doctor starts to formulate a plan to destroy the Macra. "We've got to bring the Pilot here," suggests Polly. "Then we can show him these creatures really do exist."

The Pilot, meanwhile, is subject to a tirade of criticism from Ola. He accuses the Pilot of not maintaining discipline in the pits. "Ever since these strangers arrived here your authority in this Colony has gone to pieces," he yells.

The Doctor returns and asks the Pilot to follow him. The face of Control appears and orders everyone, including the Pilot, to return to work. "They're only saying that because they know what we've seen," Polly tells the Pilot.

"At once! At once!" screams the voice. "That's not your Controller, that's your enemy," states Polly as Control hollers that there must be no more discussion with the strangers.

"Why not?" snaps Polly. "Aye, what are you afraid of?" Jamie adds. "Arrest the strangers," barks Control. "That doesn't sound like a man in control," says Ben. Ola tries to arrest them, but is overruled by the Pilot. He goes to report him . . .

The Doctor praises the Pilot's brave stance and asks him to follow him. Polly tells Jamie to be ready to run for it. Both are grateful that Ben seems to be back to his old self – but when they look round, they notice he has gone . . .

Hiding up in the Pump Room gantry, Ben watches as the Doctor leads the Pilot to the pipe room. "But, Doctor, this is forbidden territory," the Pilot protests. "Yes, you'll soon see why," replies the Doctor.

"But you're breaking the law," cries the Pilot. "Bad laws were made to be broken," retorts the Doctor. They enter the pipe room just as Ola and his guards enter the pit head.

"The Pilot has no more authority," rants the voice of Control. "Ola is command." In the tunnels, the Pilot hears Control calling for his arrest and has second thoughts. "Don't give up now," the Doctor urges. "It's just up here . . ."

The Pilot stares in disbelief as the Macra orders all guards to report to Ola. "They've used this Colony to their own ends, destroying you to live themselves," says the Doctor. "No," trembles the Pilot. "It is they who must be destroyed."

The Macra turns to the porthole and sees them. "They're here," the voice shrieks. "They must be destroyed." The Doctor urges the Pilot to defy Control – and take control himself.

A guard signals to Ola that the Doctor and the Pilot are returning. The Pilot tries to tell Ola what he saw but the Chief of Police dismisses him. Jamie and Polly arrive; Polly asks the Pilot if he saw the creatures. "Yes, I saw them," he replies.

"It is forbidden to say that," snaps the voice of Control. "Don't let him say he has seen Macra." The Pilot points to the screen and shouts: "I saw you. You are the Macra." The voice orders Ola to lock the three strangers and the Pilot in the pipe room.

The police chief requests further instructions. "Guards and workers are to return to the hall for music," the voice replies. "It will take precisely four minutes and then it will be safe for everyone to return to work. Four minutes."

"What can they do in four minutes?" Jamie wonders. "I don't know," replies the Doctor. "We must be ready for anything." They hear the rush of gas. As the Doctor searches for the inlet the voice tells him that he will not be able to find it . . .

The voice tells them the gas will not kill them but render them helpless. "Let us out," coughs Polly, banging on the door. "Hello in there?" replies a familiar voice. "Ben, listen," splutters the Doctor, "we've got very little time. It's all up to you!"

The Doctor tells him to go to the control panel and look for two switches, one marked outflow, the other, inflow. Ben goes to the panel. "The other stranger has returned," says Control. "He is now dangerous. He will no longer obey Control."

"The fourth stranger is trying to help his friends," booms the voice, via the tannoy, across the empty dance hall. "He is no longer one of us. He must be stopped."

The Doctor tells Ben to look for a lever above him. "It is forbidden to touch that instrument," cries the voice. "You must not obey the Doctor. He will kill us all," it begs, claiming that he will destroy the Colony. "Oh, shut up," says Ben.

"Switch on both inflow and outflow," shouts the Doctor. "Stop! The pressure would be unbearable for all," cries the voice, "for human beings as well." Ben complies with the Doctor's instructions.

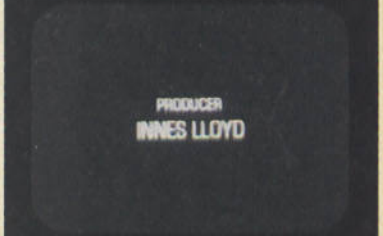
"Throw the lever away from you," says the Doctor. "No, no," pleads the voice, "Don't let him." Ben flips the lever. There is an thunderous explosion . . .

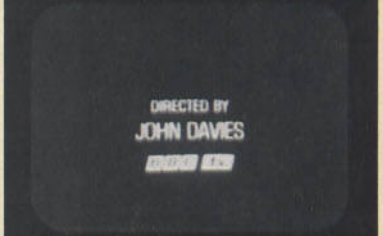
. . . and the image of the Controller vanishes from the screen.

Later on, in the hall, the colonists clap along as the majorettes perform their dance.

"My first duty is to thank the strangers because they have saved our colony," the Pilot announces. "A dance festival will be held each year in their memory," he adds, "and the winners will be awarded the Strangers' Trophy."

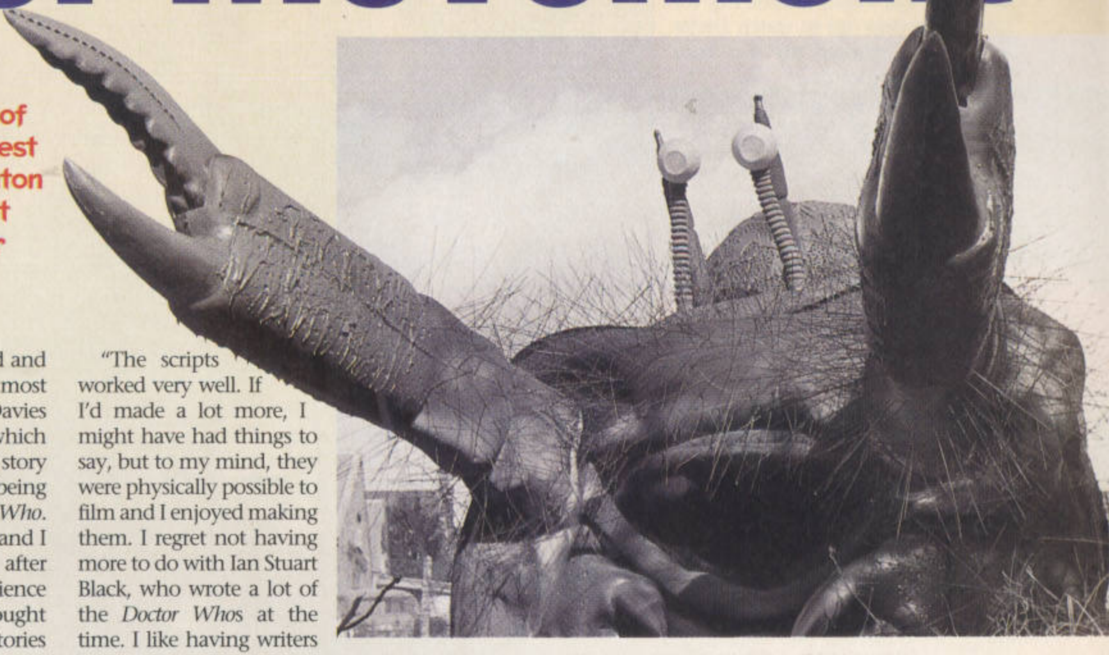
The Doctor, enjoying the parade, becomes alarmed when Ben tells him that he will be the next Pilot. "Jamie," he whispers, "give them the old dance routine." And the Doctor and his companions dance their way out of the colony . . .





# Pincer Movement

**Bar a few scant seconds of footage uncovered in Australia last year, the off-air telesnaps of *The Macra Terror* remain the best visual record of this lost Troughton serial. Hoping to shed some light on the story's production, Peter Griffiths tracked down original director John Davies . . .**



“Its white fleshy mouth mandibles moved and it frothed with foam – it was the most disgusting looking thing!” laughs John Davies when recalling the monstrous prop which featured heavily in *The Macra Terror*, the story he directed over 30 years ago. “I remember being surprised that I was asked to direct for *Doctor Who*. I had been working in Birmingham drama, and I was offered the episodes quite quickly after coming to London. I'm not very keen on science fiction or anything at all futuristic, but I thought I'd have a crack nevertheless. Most of the stories were made primarily in the studio on multi-camera, and I always enjoyed the whole business of planning and logistics, so I regret the passing of studio work. *Doctor Who*, of course, presented you with all sorts of unique technical problems, so I took it on initially on those grounds alone.”

Patrick Troughton's fifth story is not particularly well-documented – few photographs were taken, and none of the episodes are preserved in the BBC's archives – so it was doubly interesting to hear the recollections of its director. “I watched *Doctor Who* quite intensively before I did it, going to a screening of some original two-inch tapes at the BBC. Patrick Troughton was our Doctor at that time. He was splendid to work with, an actor I've always much admired. He had a great sense of fun, and he liked kids.

“The scripts worked very well. If I'd made a lot more, I might have had things to say, but to my mind, they were physically possible to film and I enjoyed making them. I regret not having more to do with Ian Stuart Black, who wrote a lot of the *Doctor Who*s at the time. I like having writers in the rehearsal room; I've always encouraged it. I used to encourage the actors to come up into the control room as well – it creates a family atmosphere. On one series, I can remember the technicians complaining because they were tripping over all the period britches and coats on the actors sitting behind us in the gallery!”

The Macra as seen on screen were a long way removed from the writer's original conception of the monsters. “The designer was a guy called Ken Sharp, and I remember going with him to the Natural History Museum and looking around for something we could model these creatures on. We found ourselves looking at tiny organisms, in particular a macro-something which was minute, the size of a pinhead. They had a football-sized model of this crab-like creature, and so we decided to expand it to the size of your average saloon car and, of course, add lots of dry ice. What would you do without dry ice in *Doctor Who*? We renamed the whole series because of this creature we found in the museum . . .

“I haven't worked with Ken Sharp since, but I came across him recently at Anglia and we had a long chat about *Doctor Who*. You never forget. You work with someone on a few episodes and you're bonded for life, really. You pick up exactly where you left off, even though it's 15 or 20 years on . . .

“The producer was Innes Lloyd, a great guy. I'd known him years before when he was a director. I still remember him now, putting his head around the office door in the BBC and saying, ‘Make it frightening, old boy, make it frightening!’ Well, those were fairly firm instructions and so I tried to make it frightening! I didn't have children of my own at the time, so I didn't have the feelings of responsibility that I might now have if I tackled that sort of material. Sure enough, before it was transmitted I found myself hauled over the carpet for making it too frightening. It was a very avuncular sort of reprimand – the then-Head of Serials, Shaun Sutton, said, ‘Look, old boy, you really can't do this sort of thing. We'd better cut that scene, and those shots there . . .’

> “I was very lucky to get Peter Jeffrey, he's a quite wonderful actor”

The Pilot (Peter Jeffrey) and Ola (Gertan Klauber)

“I suppose I had gone a little over the top. There was one interrogation scene with Terence Lodge [Medok]. That was all the script said – that he should be interrogated. These were the days before electronic effects, so it was a rather mechanical situation. I remember putting him on a huge wooden turntable in the studio with his head right in the centre, and we shot it through a mirror above him. We spun him quite fast, and put strobe lighting on his face so that his head appeared to spin in the frame. There was an inhuman voice from out of shot saying, ‘You-will-tell-us-everything.’ The considered opinion of the BBC was that this would send an awful lot of children into convulsions or worse. That was one area where we went too far, but there were many others.

"I would have liked to have watched it with some children to see their reaction, but my own came along a little too late in the day to see it. Friends told me their children watched from behind the sofa, but I think that was a fairly general way for kids of a certain age to watch *Doctor Who*. I only stopped my son from watching something like *The Professionals*, because he was so hyped up he'd be leaping off the furniture and hitting the walls for hours afterwards.

**Patrick Troughton and Anneke Wills, stars of *The Macra Terror*, on location for the same season's *The Highlanders***

"We recorded it in the biggest studio at Lime Grove, which now is sadly just a hole in the ground. I did a twice-weekly serial called *The Newcomers* from Lime Grove; Verity Lambert and Waris Hussein started that years after *Doctor Who*. One episode of the two would always go out live, so the actors used to die with fear, but I loved it. It gave me a sort of masochistic thrill!

"The *Doctor Who* sets were pretty intricate. I can remember prison cells, a sort of palace courtyard and – it's all coming back now – a huge Big Brother figure that communicated with the masses from a television screen mounted high up in the studio. I think he was called the Controller – a bit like the BBC! He was remote from everyone, laying down the law from a distance . . . sounds even more like the BBC, doesn't it? I cast Graham Leaman, a rather gaunt, ascetic-looking man. I've worked with him quite often subsequently.

"One scene in the prison cell brought the house down. We had a practical door that had to be seen to lock by the camera. Well, the door got very firmly locked indeed. I can remember it stopping everything – there was general hysteria and laughter, and then after quarter of an hour with carpenters still at work, we began to look at our watches and worry."

> **"I can remember only nice times on *Doctor Who*"**

The director's memories are now flooding back. "There wasn't a lot of location work. I remember shooting film scenes in a quarry in the winter. There was a lot of splashing through water, so we had towels, hot water bottles and bottles of brandy for the actors. We had to break the ice for them to get into it, so we did that surreptitiously while they were having breakfast so as not to frighten them! The TARDIS was parked somewhere in the quarry, and soldiers with futuristic uniforms and ray guns were chasing Terry Lodge across this bleak landscape. Terry was also a friend of mine, from the Birmingham repertory theatre.

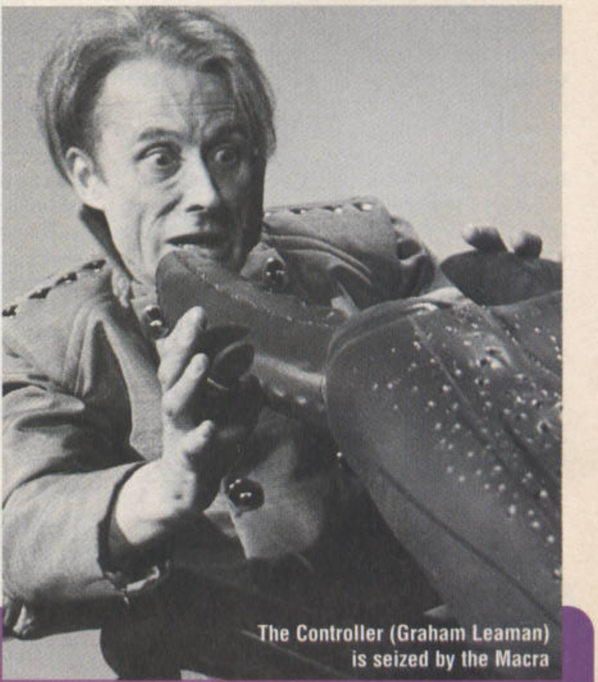
"I was very lucky to get Peter Jeffrey. He's a splendid actor, really quite wonderful. I've always remembered interviewing him for the part. We got along very well, and I said, 'So what do you think? I'd very much like you to do it. Would you?' He said, 'My dear chap, I can't afford not to. I have three children at home who would never forgive me if I didn't!' On those grounds possibly alone, we got Peter Jeffrey.

"The girl who was playing the assistant, Anneke Wills, was at one point caught by one of the Macra and fell backwards into it. All you could see were her quite delicious legs sticking up into the air! She was Michael Gough's partner at the time. The other companion, Frazer Hines – who ended up in *Emmerdale* for years – was very much a heart-throb for young girls. A friend of ours had a daughter of about 14, and she said, 'Gosh, can I come and see you record one of these?' She came into Lime Grove and sat in the canteen, and when Frazer Hines came in I did what I thought was right and introduced them. She went very bright red and gave everything away – he could see quite clearly that she was besotted! Every 14 year-old girl in the country probably was."

One of *The Macra Terror*'s notable aspects was its distinctive incidental music score. "There were jingles, weren't there? I can remember doing them in a recording studio up at Maida Vale. They were more like advertising jingles than holiday camp songs, so they were based on a few commercials which were around at the time. I think they were done by Dudley Simpson and the Radiophonic Workshop, which was a fixture at the BBC then."

Despite enjoying his work on the series, John never returned to *Doctor Who*. "Soon after completing the episodes I got into adaptations of the big classic novels, so I never had the chance to do any more. I went off very firmly in the other direction and became embroiled in long-running sagas."

John Davies left the BBC in the early seventies, and has since worked mainly in commercial television, notably on *The Ruth Rendell Mysteries*. He remains fond of his few weeks work on *The Macra Terror*. "I'm sure it was done on a shoestring. The scenery did wobble, but one was gratified that despite that the series picked up a huge, enthusiastic audience which remains today in outposts around the world. It was a very calm period for me, and Innes established a nice, easy working atmosphere. I can remember only nice times on *Doctor Who*." DWM



**The Controller (Graham Leaman) is seized by the Macra**

## Crab bites

Writer Ian Stuart Black's original storyline had pitted the Doctor and friends against a race of gas-guzzling arachnids, but Black's so-called Spidermen would become the rather more generic Insect-Men during scripting. Fearing repetition of Season Two's ant-like Zarbi, story editor Gerry Davis instructed that the creatures should be derived instead from crabs.

*The Macra Terror*'s less-than-glamorous location was a cement quarry near Dunstable, where Episode 1 scenes featuring Medok's flight from Ola's guards and the TARDIS' materialisation were filmed on Wednesday 15 February 1967.

Other than inserts featuring the Controller, which were filmed at Ealing on Friday 17 February, studio work for each episode was conducted exactly one week ahead of transmission. The story aired between 11 March and 1 April. A new title sequence, showing the Second Doctor's face, debuted on The Macra Terror. The titles were designed by Bernard Lodge with assistance from engineer Ben Palmer.

Built by Shawcraft Modelmakers of Uxbridge, the ten-feet-tall Macra prop cost over £500 and housed operator Robert Jewell, who would be required to manipulate its claws and mandibles, plus light up the creature's eyes. Plastic pipes on its rubber base oozed a viscous slime.

Deemed to be of no further value, the original 405-line videotapes for all four episodes were wiped in March 1974; telecine recordings distributed worldwide by BBC Enterprises had been destroyed by 1977. In 1996, a few short sequences cut from Episodes 2 and 3 by Australia's ABC TV – most notably the Macra attack upon Ben and Polly in the abandoned building site – were recovered.

# Next issue . . .

## "i'm in charge!"

Meet the boss! For one month only, DWM is taken over by guest editor **Sophie Aldred** – and you won't believe the surprises she's got in store . . .

## The *other* Eighth Doctor!

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## Happy talk

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## Plus . . .

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## DWM 255

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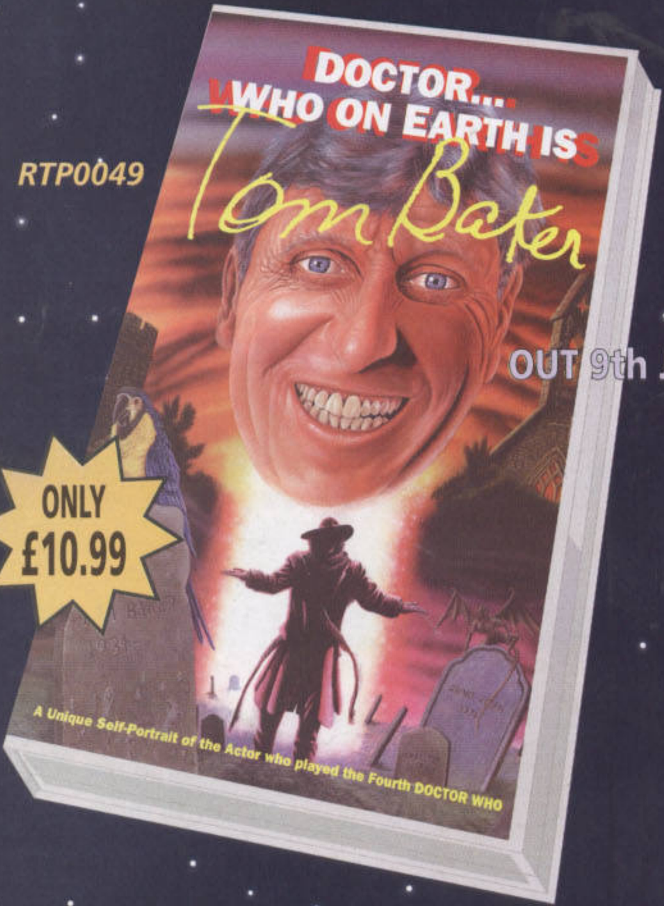
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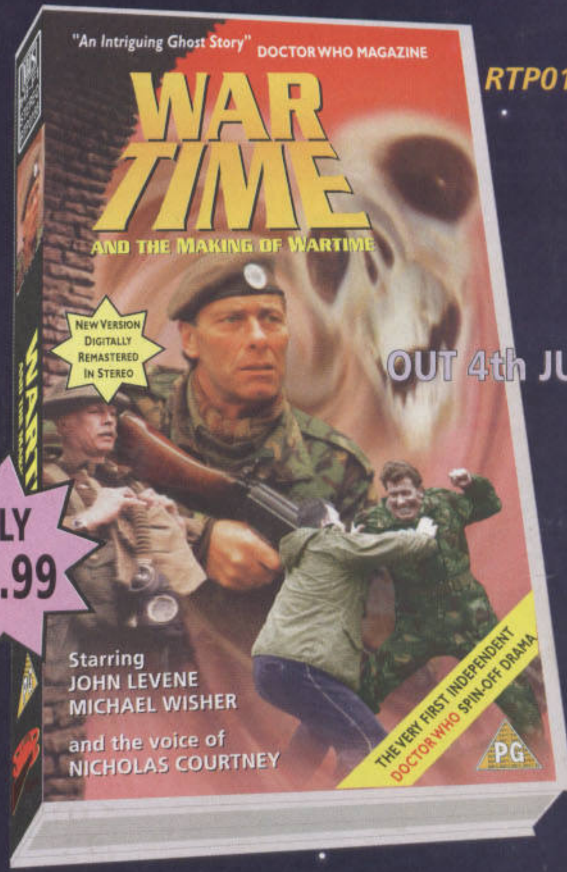
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